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BY

ELSIE CLEWS PARSONS.

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TO

GREGORIO TEIXEIRA DA SILVA.

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PREFACE.

These tales and riddles were collected during the summers of 1916 and 1917 from Portuguese Negro immigrants from the Cape Verde Islands. Scattered through eastern Massachusetts, Rhode Island and the seaports of Connecticut, there are small colonies of Cape Verde Islanders. In the colony at Newport, R.I., there are two hundred or more; and in this colony lived my interpreter and teacher, Gregorio Teixeira da Silva, and the larger number of our informants. But we made several visits to the colonies in Providence, Fall River, New Bedford, and the Cape. We also visited Nantucket.

Mr. Silva was married to a native of Georgia, and on the Cape I came across another mixed marriage; but as a rule the Island immigrants are married to their own country-women, of whom there are comparatively few, or they live celibate. It is customary for an Island woman to take boarders — boarders, for the most part, from her own island or that of her husband. They constitute colonies within colonies, so to speak, people from the same island to a certain extent keeping together. It was such boarding-houses we were apt to visit in search of informants. In the houses of Fogo Islanders our welcome was always particularly cordial. Mr. Silva was from Fogo, and frequently he had to overcome a certain shyness in himself and in others when we visited the houses of other Islanders. But in Fogo houses, where Silva was very apt to find an old acquaintance or an acquaintance of an acquaintance, he was always at ease — except one day, I remember, on the Cape, when the Fogo greeting was overwarm, considerably to the embarrassment of both Silva and the country-woman he had not seen for the fifteen years or more he had been in this country. In her pleasure at seeing him, she started to embrace him in the Hispanic manner,— arm around shoulder, and cheek to cheek,— but he drew back, too Americanized. In New Bedford, in the house of a Boa Vista man married to a San Nicolao woman, I met one Sunday a San Nicolao friend from Newport. He had come over to see the woman, who was sick. Was she not, as he said, from his country? To be sure, the Boa Vista husband, who was working on week-days on two eight-hour shifts (presumably in two factories) to pay the bills of one doctor after another, on Sundays kept very open house, and visitors went out refreshed.

Many of our acquaintances worked in factories; others were waiters or cooks; others, dock-hands. Mr. Silva was a laborer for several years in the service of the Torpedo Station. On Cape Cod and on the Island of Nantucket, numbers of Islanders are employed in the cranberry-bogs from May to November, and in the early autumn picking-season men throw up their regular jobs to go to the bogs for a few weeks to make big money.

Before the war, passenger-steamers ran directly between New Bedford and the Islands; and some Islanders made a practice of summering in this country, and going home for the winter at the close of the cranberry-bog season. In two or three of the bog-cabins we had some pleasant and profitable evenings; in one, our most signal defeat. It was on Nantucket; and we had driven our livery-stable hack through long stretches of sand or swamp, to be challenged with some suspicion when we reached the isolated cabin. The boss had been to the West Indies,— all over the world, in fact, he said,— and he was more intent on demonstrating his sophistication and his control over his men than on giving them and us a good time. He insisted that they knew no stories, and nobody contradicted him. It was plain they dared not — he could discharge at will. The next day, in a yard in town, one of the gang from this bog turned up, and, after apologizing in the characteristic friendly and charming manner of his people, joined in the story-telling and riddling.

This sunny little yard and the rooms giving upon it were kept clean and orderly. Two Brava Island women lived here. The fisher-folk of Brava were among the first to come to the United States a half century or so ago, and Nantucket was one of their first stations. But even in the bog-cabins where there were no women, or in the rooms of the slum-houses of Providence or Fall River,— and some of these buildings are a vile disgrace to the municipality,— cleanliness and neatness were characteristic.

The cleanly personal habits and the tidy housekeeping of the Islanders have been preserved in spite of their American environment. Nor have the Islanders lost as yet their gracious Old-World manners — except when, as in the case of the Nantucket boss-chieftain, they are men of travel. The only instance of rudeness I personally encountered was from one of these men of the world, who, when the other men were not looking, slapped me on the back as we went into the room where we were to spend the evening a-riddling; and that familiarity was merely the outcome of a faulty classification, due to experience, which, though wide, was misleading. We no sooner fell to riddling than the mistake was rectified.

Our riddling evenings were particularly agreeable and gay. Naturally I soon came to know the greater part of the answers to the riddles; and when I guessed right, the company was always pleased, and always more expressive of their pleasure than conformed with the New England of which they seemed fortunately unaware, at least for the time being. Story-telling was more laborious, as the stories had to be told slowly in order to be translated and recorded. In the stories in both Portuguese dialect and translation the translation made on the spot served as notes for Mr. Silva to write the story in dialect at a later date. The English translations as printed are of his stories. This method of collecting and translating is laborious, nor is it quite free from the danger of literary elaboration; but the method seemed necessary, as neither of us could take down the stories in the dialect; at least, in the first summer of our work, when the bulk of the stories were collected. By this method, moreover, dialectical differences between the Islands — and they are considerable — are for the most part overlooked. The stories are in the Fogo dialect. A variant of Tale 8 (8 *b*) is given also in the San Vicente dialect as understood by a European Portuguese brought up in that island. Tales 32, 75 *a*, 90, 92, 132, were recorded directly by Mr. Silva after he had become more self-confident in the writing of dialect. Tale 133 was recorded directly by Mr. Antonio Soares Rosa of Fogo, and Tales 53 *a* and 82 *a* were dictated in dialect by Mr. Rosa. In 1919 Mr. Silva died, our partnership concluding before we had finished our joint undertaking. With three exceptions, the stories in English only are the stories, therefore, that were translated at the time of recording. In three cases (Nos. 4, 8, and 107) the stories were told and recorded in English,— told by young persons of Island descent, but born in this country. In other cases, even when the foreign-born narrator spoke English better than his interpreter, I had the story told in dialect, as I had learned from experience that when the foreign-born narrator told his story in English, it suffered greatly from paraphrases or short cuts.

The stories are disparate in length and form. The greater number are European, and told probably much as they are told in Portugal; others are European in substance, but given an Island or African setting; others, again, may be entirely African. Needless to say, the distribution, as far as my narrators were concerned, bore no relation to the varying proportion of white race or black. The narrator most African in physical type would narrate unmodified European tales, and the most European appearing would delight in the animal stories or the stories about Wolf (Lob'). Individuals, however, frequently had marked preferences about one type of story or the other. Moreover, there was a general appreciation, I think, that the animal stories were less to be identified with their Portuguese culture than the stories that began, let us say, with three brothers in search of adventure. That the stories had no place at all in American culture, was of course even more deeply appreciated; and often an informant would say that he had not told or heard a given tale for many years, not since he had been in America.

There is, of course, considerable intercourse between Portugal and the Islands, although few, if any, of my informants, had visited Portugal. The island-born son of Mr. Silva is being educated in Lisbon. How much communication there is with the African mainland I do not know. The steamers from Portugal stopped at the mainland, and between the Islands and mainland there is trade. One of my informants had relatives on the mainland, and had visited them for several months. Between the Islands there is, too, considerable intercourse. And so it is not surprising that with but three exceptions I failed to find in the story-telling any Island localization. The exceptions are Nos. 14, 26, and 36. These stories, or rather variants, appear to be confined, as far as one can ascertain at a distance, to Fogo.

And yet acquaintance with the people in their island homes might well reveal differentiations in narration that have escaped us in America. Differentiation between the Islanders themselves is notable even in this country, and I am not surprised to find one Captain George Roberts who sojourned in the Islands from 1722 to 1724, reporting, quite in accordance with my own observations, that the people of St. Nicholas spoke the best Portuguese — the language in general he describes as a Mandingo dialect mixed with corrupt Portuguese — and were "the exactest Roman Catholics of any of the Islands," and that the people of St. John's, or, I presume, Brava, were "the most ignorant and superstitious, as well as the most innocent, harmless, and friendly, of all the Cape de Verd Islands."[1]

San Thiago is the capital of the Islands, and in the geographies the island of the capital is also called San Thiago or Santiago. By the Islanders this island is always called Cab' Verde, and I have followed their usage.

There is a cycle of tales about Wolf and his nephew, just as in the Bahamas I found a cycle about Boukee and Rabbit. If you ask for a story about Lob' (Wolf) and Tobinh' (Nephew) or for a story about Boukee and Rabbit, you will hear part of the respective cycles. And yet in both cases I have hesitated to group the cycle tales together; for the tales are not told as a cycle, nor are the leading personages confined to the more characteristic tales of the cycle.

In Nos. 13 and 24 there are elaborate formula-openings. According to Mr. Silva, the opening of No. 24 is not uncommonly said — not by the narrator, but by some one in the group — just to start the story-telling ball a-rolling. One narrator always began with "*Que cusa cusa*," the opening for riddles.[2] As a rule, however, the opening is simply, "Was a man married to a woman," "Was a boy," etc. Starting the tale with a married couple or with three sons is, of course, in itself formulaic. Comparatively detachable formula-closings are more common. Indeed, the *offerice*, the offering or *l'envoi*, should attach to every well-told story. The *offerice*, again according to Mr. Silva, is supposed to refer, however slightly, to the plot of the tale, and this reference taxes the skill of the narrator. The conclusion of No. 77 Mr. Silva once cited, I remember, as a satisfactory *offerice*. There are closings, however, which are entirely irrelevant to the tale, and these appear to be the more numerous. "It is finished" may also close a tale.

It is curious that the only parallels I have as yet noted to tales Nos. 8, 53, and 63 are found among the Apache, the Muskhogean, and the Malecite Indians; and to Tale 63, among the Antigua Islanders in New York City.[3] That European folk-lore should reach us first through Indian or Negro is an interesting commentary on the value attaching to it in Europe, more particularly in the Hispanic Peninsula.

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[1] Roberts, 128, 134, 148 (see "Bibliography and Abbreviations," p. xvii).

[2] In this connection we may note that American Negroes now and again refer to tales as "riddles."

[3] A Porto-Rican variant of Tale 8 has since been published, and is cited on p. 16 (note 3).

Elision, particularly of final vowels, and elimination of distinctions of gender, number, and to a large extent of tense, constitute the main features of this Portuguese Negro dialect. For elided letters an apostrophe is used, except in the case of verbs which fail of conjugation. As in English Negro dialects where the same features occur, there is no uniformity in the practice of elision, and departures into the grammatical language will be made. The phonetic system used is the Portuguese, with a few exceptions. At the end of a syllable *s* is not pronounced *sh*, as in Portuguese, but like *s* in the English word "silly;" *lh* should be sounded as *j*, *velho* becoming *bej'* (*belh'*). As in this word, *b* is often substituted for *v*. In some cases the letters in an initial syllable beginning with a vowel are reversed and the vowel modified; *escuro*, for example, becoming *sucur'*. There is a tendency to transfer an *r* into another syllable; for example, we get *probi* for *pôbre*. As in this word, *e* often becomes *i*. However, Mr. Silva would use *e* and *i* somewhat indifferently, and I was never quite sure whether the indifference was a matter of phonetics or of orthography. There was the same puzzling indifference in the use of *a* and *e;* for example, *rasponde* might be written in one line, and *responde* in the next.

In working out a correct orthographic system and in several particulars of translation I have had valuable assistance from Miss Matilde Bensaude. She was unable, however, to read proof, so that certain irregularities have been unrevised, more particularly irregularities of accent. On the other hand, in numerous instances variations in accent are advised, as variation in pronunciation actually occurs: for example, *ca*, *ta*, *f'ra*, may be pronounced either *cá*, *tá*, *f'rá*, or *câ*, *tâ*, *f'râ*. Miss Bensaude's notes on textual peculiarities will be found in Part II, pp. vii–x.

E. C. P.

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FOLK-LORE FROM THE CAPE VERDE ISLANDS.

PART I.

FOLK-TALES IN ENGLISH.

I. THE SEVEN ROBBERS.[1]

ONCE there were two brothers; one was rich, the other was poor. The poor brother gave the rich brother one of his three sons to christen. Every day the child went to his godfather's to get bread. Then he said that giving him bread every day was very expensive. One day his god-child came to his house to get bread. He took the bread; he threw it in his face; he said to him, "Do not come to get bread any more."[2] The poor brother got grass[3] for a living. One day he went out early for grass. He was too early, he sat down to wait for daybreak. He saw seven robbers come out of a rock. He heard them say where they were going to steal. One said, "I'm going to Providence;" another said, "I'm going to Newport;" another said, "I'm going to San Francisco." After they left, he went to the rock; he said, "Rock, open!" He entered; he found all kinds of money on the ground, like grass. He had only one donkey, no sack. He took off his trousers, filled them with money, saddled them on his donkey; he went home.[4] Next day he borrowed a donkey, making two, and he took with him a sack. When he came home with all this money, he saw he had too much money not to measure it. He sent to borrow a *quarta*[1] from his rich brother. He measured the money, he buried it under the bed. Next day he went again with four donkeys, he sent to borrow the *quarta* again. Before this he bought food by the *litre*. His brother thought he could buy only by the *litre*, not by the *quarta*. He put some tar on the *quarta* he lent him. He measured; when he sent [returned] the *quarta*, a pound of gold stuck to the bottom of the *quarta*. The rich brother found it. He went to ask his brother where he got it. The poor brother said to him that it was a *quarta* of corn which he bought. The rich brother answered, "No, I found a pound sticking to the *quarta*. If you don't tell me, I'm going to denounce you in the city." The poor brother told him how he saw the robbers come out of the rock, as well as how he got the money. The rich brother said to him, "You must take me there to get some money."—"Yes, I will take you.[2] Yes, go, and come at midnight! we will go." The man went home; but, as he was in a hurry to get the money, he came back at ten to crow like a rooster. His brother said to him, "Go home! You are not a rooster. When it is time, I will call you." He went; in half an hour he came back. His brother said, "It is still too early, but we will go."[3] The rich brother took five donkeys, the other took two.

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[1] Informant, Jon Santana of San Nicolao. Compare Spain (Catalonia), Maspons, 2: 64–66; Germany, Grimm No. 142; Arabs, Burton, Supplemental Nights, IV : 369–402; Sierra Leone, Cronise and Ward, 233–234; Yoruba, Ellis 1 : 271–274; Hausa, Tremearne, 211–212; Herero, FLJ(SA) 2 : 80–85; Hottentot, Bleek, 64; Bahamas, MAFLS 3 : XX; Bahamas, MAFLS 13 : 2–7; Louisiana, MAFLS 2 : 112; South Carolina, Christensen, 108–116; South Carolina, JAFL 34 : 13–14; North Carolina, JAFL 11 : 288–289; Virginia, JAFL 25 : 286; Brazil, Hartt, 17–18; New Mexico, JAFL 24 : 424–428; Philippines, JAFL 20 : 113–116; Caddo, Dorsey, 105–106. Comparative, FL 29 : 206–218.

[2] *Variant:* The poor brother comes every day to the rich brother's house for bread. The rich brother goes on a journey. When the poor brother asks his sister-in-law for the bread, she throws it in his face. He takes it home to his wife, but will not eat it himself; and he is so distressed, he feels like killing himself. (Cab' Verde; Fogo.)

[3] There are no barns in the Islands. Cattle are pastured or tethered near the house. After the grass has dried, people pull it up and bring in bundles of it for the tethered animals. People are free to get grass wherever they find it. As in the tale, a man may be paid for getting it.

[4] *Variants:* (*a*) In front of the poor brother's house rises a big hill. He goes up one of its two summits with the intent of suicide. As he weeps, he sees smoke rising from the

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other summit. Through the smoke appear three men. He goes and finds a hole full of money. He forgets about suicide, and for a week he is engaged in bringing down the money. (Cab' Verde.)

(*b*) There are two *compadres*, one rich and one poor. The poor *compadre* walks out one night, grows tired, and lies down to rest. At midnight he hears a noise. It is made by robbers. He is scared, and hides behind the rocks. The rocks are their home. They say, "Open, rock!" The rock opens, and they go in. Then it closes up. The hidden man overhears all this. (San Vicente.)

[1] A quarter of an *alqueiri*,— a *quarta* being twenty quarts; an *alqueiri*, eighty.

[2] *Variants:* (*a*) When the rich brother returns home and finds his poor brother living in great prosperity, in a new house, and with goods of all kinds, he says to him, "If you don't tell me where you get all these things, I'll kill you." — "It is a secret," says the poor brother; "but to keep you from killing me, I'll tell you." — "Telling me is the only way to save yourself." (Cab' Verde.)

(*b*) The rich brother sends his three sons to the poor brother's house to find out about his new wealth. The poor brother gives three gold pieces to the boys. The rich brother accuses his poor brother of stealing. (Fogo.)

(*c*) The poor *compadre* borrows seven donkeys from his rich *compadre* to carry his loads of money. Then he borrows a *quarta*. On the bottom of it the rich *compadre* puts glue. Five *tiston* stick to the measure. "My *compadre* has been stealing," says the rich *compadre* to himself; and to his poor *compadre* he says, "If you don't tell me where you got this money, I'll make the matter public."

(*d*) Ali Baba's wife goes to her sister-in-law to borrow the *quarta*. She goes twice. The second time they soap the measure, and two pieces of money, twenty-dollar (*pes'*) pieces, stick. . . . "My brother, you are stealing," the rich brother says to the poor brother. (San Nicolao.) — The narrator said he had heard the tale; but he was familiar, I subsequently ascertained, with a Portuguese edition of the Arabian Nights.

[3] See p. 6.

They went to the same place, they sat down to wait. When it was time, out came the seven robbers. The poor brother counted them. When all seven had come out and left, he said, "Rock, open!" They went in, they collected the money all together. There was a bar of gold. The rich brother said, "I will take it with me." The poor brother said to him, "No, don't take it. It's the only one here. They will discover it, they will miss it." The rich brother took it, however; he put it into his sack. Next day he did not wait for his brother, he went alone with twenty donkeys. The robbers had not missed the gold bar. He loaded his donkeys, he left. The next day he took forty donkeys. After he got there, six robbers came out; they left one there to catch the man who came there to steal. He counted, "One, two, three, four, five, six, six; it can't be six, it's seven." He counted again. "It's six, but I'm going to make it seven. — Rock, open!" He went in, he filled his sack. The robber who was inside caught him. He put irons on his hands and feet, he left him until the other robbers came. They took him, they skinned him, they cut him up joint by joint, they left him there.[1] A day passed, he did not come home. His wife went to the house of her brother-in-law. She said to him, "If you don't go get your brother, I'll denounce you in the city." He answered,[2] "I'll go for him, but it appears to me they've already killed him." He went to the same place. Seven robbers came out, as usual. He said, "Rock, open!" The first thing he saw was his brother lying dismembered in the middle of the floor. He put him into the sack, took it on his back, and went home. He said to his sister-in-law, "I found my brother cut up piece by piece. I'm going to look for a shoemaker to sew him together. I'll put him in a bed, we will make out that he died suddenly." (The woman had three boys and one girl.) "If one of your boys wants to be a doctor or a priest, we'll make him one. If the other wants to be a governor, we'll educate him for it. The girl we'll teach what she wants to know. What money you want, or what you need, I will give to you to the end of your life." They put the dead man in bed, the shoemaker came and sewed him up, they gave him a lot of money for his work. When the seven robbers came, they did not find the dismembered man; they said, "A robber has been in our house again." The next day they left one robber in the house again, but no one came. The captain of the robbers said that he was going into the city to see where they had buried him. The first house he came to was the house of the shoemaker. The shoemaker was at work. The captain said to him, "You sew well, can you not make me a pair of shoes?" The shoemaker answered, "That is nothing. Yesterday I sewed up a man's body that they cut up joint by joint." He had agreed with the poor brother not to tell. The captain knew that was the place. He said to the shoemaker, "Go with me. Show me the place. I'll pay you twice as much as they paid you." The shoemaker showed him the place. The captain went home, he put the six robbers each into a barrel, he rolled the barrels on the road. He rolled them to the house of the widow. He asked her if she wanted to buy molasses. The woman said, "No." The boys went to the house of their uncle, they asked him to buy the molasses. They told the captain to put the barrels in the house of their uncle. While they were cooking for the captain, the children took the corkscrew to get out the molasses. They bored a hole in the barrel; the man inside the barrel asked, "Is it time?" The little boy said to him, "No, wait a while." He told his mother that somebody was inside the barrel. The mother went and bored holes in all the barrels. "Is it time? Is it time?" they asked. "Wait a while," said the woman, "wait a while." The woman took a club, she went behind the captain sitting at table, she gave it to him on the head, she killed him. The woman put on the fire a big cauldron of water. She turned up all the barrels, in each she made a big hole. She poured boiling water into the barrels, she killed all the robbers. Then she sent to call two of her kinsmen. They dug a big hole in the yard, they buried the bodies.[1] The poor brother went back to the rock, he took out the rest of the money, he brought it home, he divided it with the widow. The eldest son of the woman became a doctor; the second son, a governor; the third, a priest. The girl became a schoolmistress. The four children and the widow together built a fine house in their place. The road to their house was paved with gold.[2] When the widow died, she left all her wealth to my father. My father was so miserable, he drank up all that money and left me none.

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[1] *Variants:* (*a*) When the rich brother is caught by the robber whom he has not counted, he says, "It's not I stealing from you, but my brother." (Fogo.)

(*b*) The rich *compadre* takes fourteen donkeys. When he loads them up with money, the poor *compadre*, who this time has taken out food only from the robbers' place, says, "Now, let's go!" — "No," says the rich *compadre*. "You may stay, but I'm going," says the poor *compadre*. "Go ahead! take my fourteen donkeys. I'll overtake you." The poor *compadre* starts ahead with the donkeys. The robbers return, and find the rock open. One of them says, "I smell royal blood." — "That can't be, nobody here," say the others. The rich *compadre* hides himself in a drawer. They search, and they catch him. "It wasn't I who came here before, it was my *compadre*," he says; but they do not understand him, and they beat him to death. (San Vicente.)

(*c*) Ali Baba and his brother (name forgotten) go to the robbers' rocks, taking two donkeys and two big sacks. "Say 'Nac, nac!' when you want to enter," says Ali Baba, "and 'Nic, nac!' when you want to go out." . . . On his return the night of his first venture, the rich brother cannot sleep. Before dawn he gets up, and says to his wife, "I know a place where we can get money." He goes, says to the door, "Nac, nac!" The door opens, he goes in, loads up, and, wishing to come out, he says, "Nic, nic!" The door does not open. Again he says, "Nic, nic!" The door tightens up. He shakes the door, crying, "Nic, nic! Nic, nic!" The door resists. The captain of the robbers arrives and finds him inside. He cuts him up into four quarters and hangs them on the wall. (San Nicolao.)

[2] Literally, "answered him." Verbs like "answer" or "ask" or "say," almost always take an object or indirect object in Mr. Silva's usage; but the locution becomes awkward at times in English, so in translation it will not always be rendered. Antonio Soares Rosa, who was called upon after Mr. Silva's death for doubtful points in phonetics, objected to giving these verbs an object.

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[1] *Variants:* (*a*) The poor brother has a daughter who is a *saib'* (soothsayer, medicine man or woman). The head robber goes into town to sell wine, putting the six robbers in the wine-barrels. The *saib'* saws the barrels in two. As the head man sits at the table, he has in front of him the hand of an unchristened child. [It is said in Fogo that if any one has good luck in nefarious pursuits, he has in his possession the hand of a *minin' mouro*, a Moorish (i. e., heathen) child. See JAFL 34 : 100, AA1 : 55–59.]

(*b*) When the rich brother fails to return home, his wife at midnight goes to her brother-in-law's. He says, "Keep quiet! To-morrow I'll find out about him." . . . He brings back his quartered brother loaded on a donkey and covered up with wood. He tells his sister-in-law not to cry, he has money enough to support two women. "Send your servant to the drug-store to get medicine for your husband and to say he is sick unto death." He sends his own servant, Mesiana, to blindfold and bring the shoemaker to sew up the body. . . . Mesiana wails outside about his sudden death. . . . The robber coming into the city says to the shoemaker, "You have good eyes, sewing this time of night." — "Oh, I did some work a few days ago later than this." The robber reblindfolds him so he can the better sense out the place. The robber marks 15 on it with red chalk. . . . In the morning Mesiana, going to market, sees the mark. She rubs it out and chalks in 12. On the two houses above and the two below she chalks 15. The robber chief (*mestro*) is so vexed with their messenger for the confusion, he kills him, leaving the band thirty-nine. He sends another. Episode with shoemaker is repeated. This robber marks 13. Mesiana changes it to 5, and chalks 13 on the others. The chief kills the second robber, leaving them thirty-eight. . . . The chief takes in the thirty-seven robbers in barrels loaded on a wagon. He asks Ali Baba where he can store his barrels of oil. "Under the verandah," answers Ali Baba. Mesiana does not like the looks of the chief. She tells the drummer-boy there is no oil in the lamps, to fetch some from the barrels. When the boy takes out the plug, he hears a voice asking, "Is this the time?" . . . Mesiana pours boiling oil into barrels. The men inside kick and kick. "You may kick as much as you like," says she. She puts a knife in her belt and dances before the chief. As he is pulling out money for her, she dances up close to him and stabs him. . . . Ali Baba marries Mesiana to his son. (San Nicolao.)

[2] *Variant:* The rich brother's widow grows poorer and poorer. She is even more reduced than the poor brother had been. Finally she sends her children to him for something to eat. He says, "I have plenty of room in my house for you and your children, and I have food and clothes for you. Come and make use of everything as if you were my wife, and your children mine." She comes, and there she lives a happy life. (Cab' Verde.)

2.[1] MOCK CROWING: MOCK SUNRISE: THE UNYIELDING TREES.

Pedr'[2] had a place in the country where he had good food. One day Wolf met Pedr'. He said to him, "Ah! Nephew, where have you been, and what have you been eating, that you are so fat? Your Uncle Wolf has been around here without being able to find a thing to eat."—"O Uncle Wolf! I won't take you where I get food. You're too desperate a fellow. They'd catch you, they'd kill you." Wolf answered, "No, I won't be desperate. Take me!"—"Good! To-morrow at dawn I'll take you." That night Wolf did not sleep. At midnight he knocked at Pedr's door. Pedr' said, "O Uncle Wolf! go home. It's still the middle of the night. Nobody would go at this hour." At one o'clock Wolf began to crow like a cock,—"Cócoricó! Cócoricó! Cócoricó!" He knocked at Pedr's door. Pedr' got up. Pedr' said to him, "It's too early yet. Go home! Go home! It's too early yet. It's you crowing like a cock. Go home!"

Wolf had a little shelter. He waited a while, then he set the little shelter on fire. He knocked at Pedr's door. Pedr' got up. He saw the light. He [Wolf] said, "It's morning."—"Uncle Wolf, I don't know what to do with you. Here you are setting your little shelter on fire. Now you will live on the street." Wolf was desperate. Finally he called Pedr', again Pedr' got up. They went to a place where there were many animals. Pedr' said to him, "This is the place. Sit down, eat what you like." Wolf sat down and ate, ate, ate. Then Pedr' said to him, "Uncle Wolf, it's time to go." Wolf sang,—

"Pedr', Pedr', here you are alive,
Here before me.
The sun has risen; it rises early, early;
It shines here early, it shines there."

[This song meant that he had not eaten yet for his sons, or for his wife Maria Gonçale.] Pedr' called him again for them to go.

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[1] Informant, Miguel Dias of San Vicente. For "Mock Crowing" see p. 2, and cf. Sierre Leone, Cronise and Ward, 233–234; Gold Coast, Barker and Sinclair, 82; Yoruba, Ellis 1 : 272; Hausa, Rattray, 2 : 92; Hausa, Tremearne, 258; Bahamas, MAFLS 13 : 2, 3, 5. For "Mock Sunrise" cf. Ewe, Spieth, 574; Hausa, Rattray, 2 : 92; Hausa, Tremearne, 258; Bahamas, MAFLS 13 : 2, 4–5, 7, 9.

[2] The name given by this informant and several other informants to Wolf's nephew. Usually in the tales about Wolf and his nephew the junior is called "Nephew" [Sobrinh', dialectical Tobinh' (Fogo) or Xobinh' (Cab' Verde)]. The term appears to be used as a proper name rather than as a term of relationship. Xobrinh' or Xobinh' is sometimes used as an indication of Wolf's comical way of speaking (see p. 12, note 7).

He sang again,—

"Pedr', Pedr', here you are alive,
Here before me.
The sun has risen; it rises early, early;
It shines here early, it shines there."

He said, "All right, Pedr', give me some water." Pedr' took him to a well. After drinking, he said, "All right, Pedr'! Now let us go!"

On their way they came to three mango-trees. Wolf was so full, he said, "Mango, Mango, move out of the way! Let me pass!" The mango-trees answered, "Pedr' passes by here, and never disturbs us. You disturb us." Wolf said, "If you don't move, I shall pull you up." The mango-trees did not move. Wolf forced his way through them. He split in two. All the food and water came out, and he died. Pedr' went home. He enjoyed his life without Wolf.

3.[1] PICKING TEETH: THE PASSWORD: THE GIVE-AWAY (IN THE ASHES).

There was a wolf with [his] nephew. One day they separated, Wolf went to Ferrero, Nephew went to Sparadinha, to meet again at Figondago. When they met, Wolf asked him, "Nephew, how is it you are so fat and I am so poorly? Where is it you eat?"—"I've been going about gathering rats and lizards under the stones, Uncle Wolf. That's what makes me fat."—"This makes the seventh day I've been eating lizards," said Wolf. "I've a little tail in my teeth. Come take it out!" Nephew took a needle to get it out. "No, Nephew, don't you remember it was a needle which sewed up the shroud of our mothers?" Nephew took a pin. "No, Nephew, don't you remember pins were used as nails in the casket of our mothers?" Nephew took a straw. "No, Nephew, don't you remember it was a straw that choked our mothers to death? Why don't you take it out with your finger?" Nephew went to take it out with his fingers, Wolf caught his fingers in his teeth. "Nephew, you are a smart fellow, but I am smarter than you. Remember, I am your uncle. I won't let you go until you tell me the truth about where you eat."—

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[1] Informant, Sabino Vieira of Cab' Verde. For "Picking Teeth" cf. Sea Islands, S.C., Christensen, 92, 93, 111. For "The Give-Away" cf. Georgia, Harris 1 : XI; Harris 2 : LXII; Sea Islands, S.C., Christensen, 22, 84–85; North Carolina, JAFL 30 : 179; and for a closely related pattern see p. 27 and bibliographical note.

"Uncle Wolf, I eat at Aunt Ganga's.[1] I was afraid to take you there. You are very unlucky, you might die. If Aunt Ganga catches us there, she'll kill us."—"Nephew, you take me there." —"Well, when we go, you take a bag with you; when you eat one egg, you put fifty in the bag." They went, Nephew put a hundred eggs in the bag, he ate one. Wolf, when he had eaten two hundred, would put one in the bag. "Time to leave, Uncle Wolf," said Nephew. "I have still an empty place in my stomach," said Wolf. "I have still to eat for my grandparent,[2] for my father, for my mother, for my wife, and for my children." Nephew left him there. He said to him, "Wolf, when you are ready to come out, you say, 'Door tobóc tobác'!' When you come out, you say, 'Door burnéc'!'" When Wolf was ready to come out, he said, "Door burnéc', door burnéc'!" The door shut tight. He could not get out, he sat down behind the door. Nephew was outside, he saw Aunt Ganga coming there. On the edge of a little hill he sang,—

"My little stick of mint,
Which is going to beat Sir Uncle Wolf,
Aunt Ganga comes from gathering wood."

Inside the door Wolf sang,—

"Nephew, you are deceitful,[3]
You bring me into a person's house to eat well,
You know I have [but] little luck.
Door burnéc' burnéc'!"

Outside Aunt Ganga sang,—

"Oão! Oão! rain falls, sun shines, dew falls,
And I am coming."

Nephew sang,—

"My little stick of mint,
Which is going to beat Sir Uncle Wolf,
Aunt Ganga comes from gathering wood."

Wolf sang,—

"Nephew, you are deceitful,
You bring me into a person's house to eat well,
You know I have [but] little luck.
Door burnéc' burnéc'!"

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[1] *Ganga* is a water-fowl.

[2] In Portuguese, *dono*, *dona*, mean "master, mistress;" but in the dialect the words refer to grandparents.

[3] Properly gullible, but deceitful was meant by the narrator.

Now Aunt Ganga came up with her bundle of wood. She put it on the ground; she said, "Door tobóc tobác!" Inside the door Wolf sang, "Door burnéc'!" Again Aunt Ganga said, "Door tobóc tobác'!" Again Wolf said, "Door burnéc'!" Aunt Ganga sat down; she said, "Door, every day when I say, 'Door tobóc tobác'!' you open; why don't you open to-day?" Then the door flew open. Wolf ran to get under the bed. Aunt Ganga made coffee, she drank, she lay down in bed. She broke wind. "You dirty pig!" said Wolf under the bed. Aunt Ganga looked around everywhere. She saw nobody. She went back to bed. She broke wind again. "You dirty pig, to break wind with me under the bed!" This time Aunt Ganga saw Wolf under the bed. He came out, he jumped up, he caught hold of the roof-truss. Aunt Ganga began to beat him. "Aunt Ganga, my hand is tired! My whole body is tired!"—"Come down, let me kill you!" Wolf dropped, he fell into a pile of ashes, he was lost. Just then Nephew passed by. "O Nephew, come here, come here!" called Aunt Ganga; "Wolf was here, he disappeared from sight." Nephew said, "The Barela[1] race never die without breaking wind." Wolf heard him, he broke wind like a blast, he discovered himself. Then Aunt Ganga killed him.

4.[2] PICKING TEETH: THE PASSWORD: GOD MAKES A DRUM.

(The tale begins with the episode of the meat in the teeth.) Tobinh'[3] said he would tell Uncle Lob'. "But you've got to learn the rule," he said.

It was a fig-tree. You could not reach the tree, it was too high. You had to say, "Come down! Come down! Come down!" The tree would come down, and you would get on it and say, "Go up! Go up! Go up!" and it would go up as far as you wished. Then it would stop. When you got enough to eat, you would say, "Come down! Come down! Come down!" and then it would come down. Mr. Lob' was hungry; and he went to the tree, and he said, "Come down! Come down! Come down!" and then he said, "Go up! Go up! Go up!" and then he said, "Stop!" When he got through eating, he forgot the rule; and instead of saying, "Come down!" he kept saying, "Go up!" and the tree kept going up. It went way up to heaven. When Mr. Lob' got there, God said, "What are you doing here?"[1] God said, "You take this piece of leather and go down and wash it off, and bring it back to me. I'll make a drum for you, and I'll tie a string on you; and when you get down to the bottom, you play your drum, and I'll know you're there, and I'll cut the string." When he went to wash the leather, he was hungry, and he ate it. When he came back, he told God the water carried the leather away while he was washing it. God gave him another piece of leather. He was still hungry, and he ate it. And when he came back, he told God again that the water had carried the leather away while he was washing it. God gave him another piece of leather, and this time God sent an angel along with him to watch him, to see if he was telling the truth. Every time he went to put the leather into his mouth, the angel said, "Eh! What are you doing?" And he said, "Oh! I ain't eatin' it, I'm just smelling it." God made a drum for him. And he tied him to a string. "When you get down, you play the drum," God said, "and I'll know you're down, and I'll cut the string and let you go." On the way down Mr. Lob' saw a bluejay. He kept calling out, "Passadinha,[2] Passadinha! Give me a piece of your meat!"[3] Passadinha said, "You play your drum for me, and I'll give you a piece of my meat."—"If I play the drum for you, God will cut the string, and I'll fall down and get killed." Passadinha said, "Then I won't give it to you." Mr. Lob' was hungry, and he thought of a scheme. "I'll holler out to Tobinh' to put mattresses down for me to fall on," he said to himself. So he played the drum, and God cut the string, and he fell. As he was tumbling over and over, he kept hollering to Tobinh', "Tobinh', Tobinh', put mattresses and hay down for me!" The bird flew away and laughed at him. And when Tobinh' heard him, he took all his forks and knives and razors and broken glass, pins, all the sharp-pointed things he could find, and put them for Uncle Lob' to fall on.[1] And Mr. Lob' fell on them, and that was the end of Mr. Lob'. That was the coffin he bought for him.

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[1] Merely a proper name.

[2] Informant, William Gomes, a 14-year-old boy born on Cape Cod. He got this tale from a Fogo Islander. The tale was told in English.

[3] The failure of the narrator to translate this term or the term for Wolf is significant of the use of the terms as proper names.

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[1] *Variants:* (*a*) Nephew tells Uncle Wolf he is so fat because he has found a breast (*mama*) to give him milk. You have to say, "Breast, down! [*Mama ba'x'!*]" and then, when you have had enough, "Breast, up [*Mama riba!*]" Wolf calls, "Breast, down!" and the breast comes down, and he takes milk. Wolf does not want to stop sucking and say, "Breast up!" so Nephew calls out, "Breast up!" and the breast goes up, and Wolf with it. "What are you doing here?" God asks him. "I don't know, Nephew sent me up," answers Wolf. (Fogo.)

(*b*) Wolf meets Pedr'. He says, "O Nephew! I thought you were my friend. It is a long time since I have seen you. You don't come near me. See how fat and fine you are, and here am I about here catching only grasshoppers!" . . . Pedr' takes Wolf to the fig-tree he ate from. It is a tall tree. Pedr' calls, "*Figueirinha, ba'xo, ba'xo!*" Pedr' says to Wolf, "Get on it and say, '*Figueirinha, tip* ["up"], *tip!*' " (San Vicente.)

The formula for coming down is "*Nana, nana!*" Wolf does not say it, because he has to eat, he says, for his wife, for his children, for his mother. (San Vicente.)

(*c*) "Fig-tree, drop, drop! [*Figue'ra, d'ixe, d'ixe!*]" "Fig-tree, go up, go up! [*Figue'ra, subi, subi!*]" (Boa Vista.)

(*d*) "*Figueira, tip, tip!*" (San Anton.)

(*e*) In a San Anton version the same formula is introduced, but it refers to a mother horse-fish (*mãe peixe caballa*). She comes up with the tide, and she carries Wolf out to sea when he will not stop suckling her.

[2] *Passadinha* is a blue bird with a red mouth; but whether it is a bluejay, as Gomes translated, I am in doubt.

[3] *Variants:* (*a*) Bluejay has a piece of cow-tripe in his mouth. (San Vicente.) — (*b*) Bluejay has a red mouth, and Wolf thinks it is meat. Bluejay has a *bind' di cuscus.* (See p. 277, note 1). "Aunt Bluejay, give me a piece," begs Wolf. (Boa Vista.)

5.[2] TO HEAVEN BY LADDER: GOD MAKES A DRUM: THE PASSWORD: THE GIVE-AWAY (IN THE ASHES).

There was a man named Pedr', and [there was] Sir Wolf. This wolf was married to a woman named Zabél Gonçale.[3] Wolf was malign. He planned to make a ladder of mortars to go up into the sky to see Our Lord.[4] He put one mortar on top of another. When Wolf was near Our Lord, Zabél Gonçale called out to him, she said that she needed one mortar to parch corn. "Take one from the bottom," said Wolf.

When Wolf reached Our Lord, he asked him for a goat-skin to make himself a little drum.[5] He had to take the skin to the sea to wash it. Every time he put it into the water, he took a piece, until he ate it all up. He went and told Our Lord that the sea had got his goat-skin. Our Lord gave him another skin. "Spank it,[6] and don't let the sea get it from you! I won't give you another," said Our Lord.[1] He sent St. Peter[2] along to watch him. When Wolf started to bite the skin, St. Peter said, "Ps! Ps!"—"I was finding out if there is salt[3] in it," said Wolf. After Wolf took the skin to Our Lord, Our Lord made him a little drum. He tied a rope to him. "Take this little drum with you," said Our Lord; "when you get down to earth, play on it. I'll know that you have arrived, I'll let go the rope." Half way down Wolf met an ant dragging food. "If you'll give me a piece, I'll play the drum for you," said Wolf to Ant, "I'll play 'St. John of God.'"[4] Ant agreed, Wolf played the drum in double-quick time. Our Lord let go the rope. When Wolf felt himself falling, he called out to a large stone under him, "Get out of my way! Get out of my way! I'll smash you into flour!"[5] He fell down, he smashed himself into flour. The ants came and picked him all up, they carried him into their hole.

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[1] Compare Philippines, MAFLS 12 : 366.

[2] Informant, Matheus Dias of San Anton. For "To Heaven by Ladder" cf. Akwapim, Petermann, 466. The Akwapim tale is definitely connected with the "Tower of Babel" tale. Comparative, Bolte u. Polívka, 2 : 506, 511. For "God makes a Drum" cf. Norse, Dasent, 50.

[3] In Fogo, Wolf's wife is sometimes called Joana.

[4] The term *Noss' 'Nhor* or *Noss' Senhor* (pronounced also *Noseor*) is used like a proper name.

[5] Drums are made of hollowed-out papaw (*papaia*) trunks. Over both ends, pieces of kid-skin are stretched, and held in place by hoops made of *pulgeira*-wood. Drum-sticks are made of *jardim* or *baluade* wood.

[6] *Lombá* ("beating") is the Fogo term for this process in the working of leather; *spanquiá*, the San Anton term. *Lombá* is used also for beating clothes.

Here Wolf became whole again.[6] In the day-time the owner of the land where Wolf fell came along. "Get off here!" Wolf said to him, "or I'll arrest you." The man ran away, and Wolf took possession. He said to his wife, "Our Lord has given me a big piece of land." He wanted his wife to come and see it, and he wanted his nephew to come too. "Your nephew Pedr' is after you," said Zabél Gonçale. "The best thing for you to do is to leave him alone." When Wolf met Nephew, he saw that he was fine and fat. "Where have you been eating, Nephew?[7] Tell me, so I can go there too and get fat." Nephew objected to telling; but he said, "I have been eating in Aunt Ganga's nest. I ate her eggs. I will take you there; but one thing I must beg of you: after we have eaten, when I say it is time to go, we must go quickly, so Aunt Ganga won't catch us." When they reached Aunt Ganga's house, Nephew said, "Door, cubic, cubic!" and when they went in, "Door, cushac, cushac!" Nephew ate half a dozen eggs, Uncle Wolf ate three dozen. Then Nephew said, "Well, Uncle Wolf, it is time to go."—"O you rogue!" answered Wolf. "You're crazy to go."—"I must go," insisted Nephew; and in a soft voice he said, "Door, cubic, cubic!" The door opened, he went out. "Door, cushac, cushac!" The door closed. Uncle Wolf ate and ate until he could hardly walk. He rolled to the door; he said, "Cushac, cushac!" The door did not open. "Cushac, cushac!" The door did not open. "Cushac, cushac!! You devilish door, if you don't open, I'll break you in!" Then came Aunt Ganga. She stopped under a mulberry-tree; she sang,—

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[1] *Variant:* "If you eat this one, you will have to stay here. You can't go down to the earth." (San Vicente.)

[2] Another San Anton narrator remarked that St. Peter was God's servant (*criad'*). When St. Peter checks Wolf, Wolf says to him, "You are too 'fresh,' too impudent" (*atrebud*, *atrevido*, a word much used).

[3] In curing they use salt.

[4] *Variant:* Half way down Wolf meets people making *prente* ("roast or pop corn"). He asks them for some. They tell him to beat a little for them. (San Anton.)

[5] Compare Coelho, 15.

[6] *Variant:* Wolf having himself become as flour, a crow goes to eat him. However, as Wolf strikes the stone, a little wolf comes out of him. This wolf starts out and marries a woman called Maria Gonçale. (San Vicente.)

[7] In the text xobinh'. I was told explicitly in connection with this tale, that this was merely Wolf's comical mispronunciation of Sobrinh'.

"I am tired, I am tired,
I am tired, very tired,
I lay down in this shade,
In this shade, lovely shade!"

Now Pedr' was behind the house with his viola; he sang,—

"Uncle Wolf, you know well what I told you,
To open the door, you told the door to close.
Tunden, tunden, my little viola,
There comes Aunt Ganga to get a big rat.
Tunden, tunden, my little viola,
There comes Aunt Ganga to get a big rat."

When Aunt Ganga was rested, she said, "Door, cubic, cubic!" But before the door opened, Uncle Wolf inside said, "Door, cushac, cushac!"—"Cubic, cubic!" said Aunt Ganga; "Cushac, cushac!" said Uncle Wolf. "Cubic, cubic!!"—"Cushac, cushac!!" —"If you don't open, I'll break you in!" said Aunt Ganga; and she took a stone, she broke in the door. When Wolf saw Aunt Ganga coming in, he ran, he hid under her bed. After a while she lay down on the bed to rest, she let out wind—rup! "O you hog!" exclaimed Uncle Wolf. "Don't you know a man is under your bed?" Then she let out some more wind — rup! rup!! (It was time for her to lay an egg.) "O you hog! Don't you know that there is a man here?" Now Aunt Ganga heard Wolf. "And you are the one I want to see!" she answered. She took a stick, she began to beat Wolf. He could not hold out any longer, he jumped, he caught the roof-truss. He held out until he was tired. "I'm tired hanging here, Aunt Ganga," he said. "If you're tired holding by your hands, hold by your feet!"

she said. Wolf let go his hands, he fell into a pile of ashes in the fireplace.[1] He was lost in the ashes. "Wolf's yellow race never dies without letting out wind," said Ganga. Wolf heard, he let out wind— rup! up blew the ashes, he showed just where he was. Ganga began to beat him again, she left him almost dead. As soon as he escaped, he set the house on fire.

6. IN THE COW'S BELLY.[2]

There was a wolf with his nephew. Nephew used to go into a cow to eat. The cow got skinny, but they did not know Nephew was eating inside her. One day Nephew met Uncle Wolf; and Uncle Wolf asked him, "Where do you eat to make you fat?"— "I'm not going to take you there, Uncle Wolf. You are too greedy. You would go in, you would not come out."—"O Nephew! take me with you! I'll eat only a little bit. Take me with you! I'm getting old. I want to get fat on my body." Pedr' took his uncle to the cow. He said, "Cow, open my[3] mouth, let me enter!" When they went in, Pedr' said, "Cow, close my mouth!" After they had eaten a while, Pedr' said, "Uncle Wolf, it is time to go."—"Get away from me, Nephew! I have to eat for my children and for my wife." So Nephew left him. He told him when he wanted to go out, to say, "Cow, open my mouth, let me go out!" When Wolf was ready to go out, he said, "Cow, close my mouth, close my mouth!" But the cow only tightened up. "Shut, devil! Shut, devil! Shut, devil!" shouted Wolf. He could not get out, he began to eat again. He ate and ate until he ate in the line of the cow's heart, and the cow dropped dead.

Next day the owner of the cow went to skin it. Pedr', behind the man, said, "Work carefully, there is something inside that cow." But they went on cutting, they paid no attention to Pedr'. Uncle Wolf was in the maw of the cow. They took out the maw, they shook it over the rock. Uncle Wolf dropped out below, he stood there as if he had been standing there before they shook the maw over him. He began to make out that he would hand them over to justice. "I stood here working, they found nothing to do but come and shake this dirty thing over me."—"Don't hand me over to justice!" begged the owner of the cow. "I'll give you a quarter of this cow."—"No, I won't accept a quarter," said Wolf. "I'll give you one-half."—"No, I won't accept one-half."—"I'll give you three-quarters."—"No, I won't accept three-quarters." And Wolf started for court. "Don't go! I'll give it all to you."—"All right!" He took the cow. He buried three quarters, and he took one quarter home to his wife, Isabel Gonçalbe. "Nephew thinks he is smarter than I am," he said to her, "but I am smarter than he."—"Nephew will kill you yet," answered Isabel Gonçalbe. "I am the son of my father and the son of my mother,[1] no one is going to kill me."

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[1] *Variant:* After falling from the roof-truss, he is chased out by Aunt Ganga. He jumps into a fig-tree, saying to it, "*Trip, trip!*" and it carries him up to heaven. "What are you doing here?" asks the old man at the door, St. Peter. "I come to ask God for a refuge." (Boa Vista.) "God makes a Drum" follows.

[2] Informant, Matheus Dias of San Anton. This tale, exclusive of the fight with the ants, was known to a Brava woman, to a San Vicente man, and to a Boa Vista man. It is not commonly told in Fogo, I incline to think, nor in Cab' Verde. Compare Portugal, Braga, XCIV; Portugal, Coelho, XXX; Timne, Thomas, 74; Sierra Leone, Cronise and Ward, 175–177, 231–238; Duala, JAS 13 : 61–62; Mpongwe, Nassau, 35–37; Benga, Nassau, 203–206; Kaffir, FLJ(SA) 1 : 26–29; Basuto, Jacottet, 124; Zulu, Callaway, 1 : 84–85; Kaffir, Macdonald, 2 : 341; Jamaica, Pub. FLS 55 : VI; Bahamas, MAFLS 3 : XVI; Bahamas, MAFLS 13 : 6, 7; Georgia, Harris 1 : XXXIV; Louisiana, MAFLS 2 : 111–112; Caddo, Dorsey, 99. Comparative, Bolte u. Polívka XLV.

[3] As he would say "*my* door," it was explained, the mouth is his door.

Early next morning Wolf went to the place where he had buried the meat. It was near the house of some ants, and he found them taking the meat. He started to fight with them, he wanted to put them into his bag to take home to his wife, so she could help him kill them. They crawled all over him, tore his clothes into pieces. "Wait!" he exclaimed, digging at his hair. "That's not the way to fight! That's not the way to fight!" Then he forgot about the meat, and ran home to his wife to escape from the ants. The ants and the birds enjoyed the meat. To this day what Uncle Wolf needs he has to steal.

7.[2] PICKING TEETH: TOO SWOLLEN TO ESCAPE.

There was a wolf with his nephew. They agreed to separate,—Wolf to go north, Nephew to go south,— and at the end of thirty days to meet to see who was the fatter. When they met again, Nephew was the stouter, and Wolf was poorly. "Why are you so fat, Nephew, and I so poorly?" asked Wolf. "I'm sure I don't know," answered Nephew. "Haven't we been eating the same things?" Wolf said that he had a bone in his teeth. "I want you to take it out." Nephew said, "Let me take it out with a razor!" Wolf refused. "No, a razor killed our grandmother." —"Let me take it out with a pin!"—"No, a pin killed our mother."—"Let me take it out with a needle!"—"No, a needle killed our father. No, don't use any of those things. I want you to take it out with your fingers." When Nephew started to take it out with his fingers, he [Wolf] bit him in his finger.[1] "I'm not going to let you go, Nephew, until you tell me what it is you eat, that you are so fat."—"Let me go, Uncle Wolf!" said Nephew. "I promise to show you a house where you will get plenty to eat."

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[1] Compare Benga proverb, Nassau, 40.

[2] Informant, Antonio Lopes of Fogo. For "Too Swollen to Escape" compare Portugal, Braga, CCXLVII; India, Orientalist, 1 : 59. Comparative: Bolte u. Polívka, LXXIII; Dähnhardt, 4 : 232–233.

Then Nephew took Uncle Wolf to the house of Iran.[2] Here Wolf ate so many eggs, that his stomach filled up so much that he could not go out of the door. When Iran came home, he found him lying on the ground. He took a razor, he cut his belly. Then he went to report in the city that he had killed Wolf. They told him that he might go free.

That's the end.

8. THE LADY VISITOR.[3]

There was a boy. He had a cow. He went out to sell it. He walked and walked all day until he came to a house where there were three robbers. He said, "Will you buy my cow?" They said, "Yes. Come into the house!" They took the cow and killed it. They cooked it, and they invited the boy to dinner. The boy had his dinner, and waited till late at night. Then he said, "Aren't you going to pay me, so I can go home?" The robbers said, "What! Pay you? You have eaten your cow, and you want money for it too?" Then one of the robbers gave the little boy a kick, and said, "This is your money." So the little boy went home crying. He said to himself, "What can I do to make those robbers pay me?" He said, "I know what I'll do. I'll go to the dressmaker and I'll buy a girl's dress, the prettiest dress, a dress like a princess's, and I'll buy a silk kerchief for my head." He dressed up like a girl, and went to the woods and cut a big club, and put it under his dress. He went on to the robbers' house. When the robbers saw him looking like a girl, they hollered to him, "Come here, little girl! We have something to say to you." So he said, "No, I have no time to stay, because my mother sent me on an errand and told me to be quick; but if you want me very much, I will stay a little while." So he went to the house, and they went and made a feast and danced until dark. He said, "Now I'll have to go home. My mother will be waiting for me." They said, "No, you can't go home now, it's too late." He said, "Which one of you am I going to sleep with?" He chose the one who gave him the kick. He said, "I will sleep with this man to-night,— and you to-morrow night,— and with you the night after." Each robber had his own house,— three houses. They said good-night to the other two and went to bed. The boy said, "Now, sir, you undress first and get to bed, because I have to say prayers for my mother and father and all my relatives who died a long time ago." So he said, "All right!" He waited and waited, and said, "Haven't you got through praying yet?" He said, "Not yet." He said, "I will sleep with you if you sleep naked, because I am going to sleep naked too." He said, "All right, I'll sleep naked." In the middle of the night, when the robber fell asleep, [the boy] took his stick and gave him a good hard beating in the head. He hit him and hit him, saying, "If you holler, I'll kill you." He said, "You know who I am?" The robber said, "No."—"I am the owner of that cow you killed the other day. So, if you don't pay me now, I'll finish you." He said, "I can't get up to pay you." He said, "Show me where you keep your money, and I'll go get it." So he told him where the money was, and all his gold. The boy filled his bag, left him, and went away. The next morning, when the other two robbers came to call him, nobody answered. They said, "We'll have to find out if they are in here or not." They broke the door and went in, and found the man all beaten up and unable to talk. All he could say was, "It was the owner of the cow who came." They said, "What! the owner of the cow! What shall we do?" They all began to cry.

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[1] *Variant:* To take out the clam stuck in Wolf's teeth, Nephew proposes a pick-axe (*picarete*), a crowbar (*ferr'*), a stick. (San Anton.)

[2] *Iran* is the island term for the fetiches of the mainland, for the snake, the piece of wood, or whatever people ask to give them things. The analogue in the Islands is *guarda* or *reliq'* (Catholic). A *guarda* might be worn around the neck to preclude a knife-thrust. "The knife would be turned back." When a man is lucky in escaping accidents, he is supposed to wear a *guarda*. Again, a *guarda* might be worn to make a man want to kill another. As soon as he removed the *guarda* from his person, the murderous desire would pass. Of a bad man one may say, "He is so evil, I think he has his *iran* with him [*E só ruim' crê qui tem sê iran cu êle*]." See JAFL 34 : 100.

[3] Informant, Laura Dias. About 22. Born in Brava, she came to Cape Cod when she was three years old. She narrated in English. Her mother, Maria Silva da Dias, sat by her side as she told this story and No. 1 07, and prompted her in Portuguese. Compare Porto Rico, JAFL 34 : 201–204; Apache, PaAM 8 : 235.

The owner of the cow went and hired for one day a doctor's suit, a valise, and a horse, all for 500 *pes'*. He passed by the robbers' house. The robbers saw him, and called out, "O Sir Doctor! will you please come and see what's the matter with our brother. He is very ill." The doctor said he was on his way to a case, and he couldn't stop. And they begged him and begged him to help them, otherwise their brother would die without a doctor. The doctor said, "Yes, I will go." So the doctor came. He said, "I will cure your brother." He said to the others, "You will have to go four miles off to get some herbs, some *pailh' teixeira* and some *lasua eruda*." He said, "One of you go to Isia, one go to Ferer'." When the two had gone, the doctor took his club and beat the sick man. He said, "Do you know me?" He said, "I'm the owner of the cow. Show me where the money of your brother is." He took the money of one of the other robbers away with him. When the brothers returned with the herbs, they didn't find the doctor. And the poor sick robber said, "It is the owner of the cow." He was sick unto death. So they boiled their herbs and washed him. Then they sat down and cried all night by the side of their sick brother. Next morning the boy went to the priest and borrowed his suit just for one day. He promised to pay him. The priest agreed. He took his horse, and he started out. When he went by the robbers' house, the robbers saw him go by. They thought it was the priest. They called out, "Please come in and confess our brother before he dies." He said, "I can't come, I'm on an important mission." They begged and begged for him to come. He went in. They said, "We will pay you what you want." He found the sick man could hardly speak. The priest sent one brother three miles off to the church in Santa Barbara to get some incense, the other to the church in San Anton to get some holy water. The priest took his club and beat the sick man. He said, "Do you know me? I'm no priest, I am the owner of the cow. Show me where the money of your other brother is." He took the bag of money and went home. When the two brothers returned, they found no priest, they found no money, and they found their sick brother almost dead. He was in bed three weeks. A whaling-vessel came by that place about two miles off shore. The owner of the cow went on board and told the captain he would sell him three men. The owner of the cow went up on a high hill, took his horn, and began to blow. He said that the whaling-vessel was waiting for men to go out on her whaling. The three robbers packed up and went on board the vessel. After sailing three years, they wanted to be discharged. The captain told them he bought them from the owner of the cow. They began to cry. And they were slaves forever. The owner of the cow took all their property for himself.

Little shoes down the hill. Bee's kidney, mosquito's liver. Who runs the quickest can have them. Monkeys dancing, birds singing. Yesterday I came from there and I left them having the happiest time in the world. Who can tell the best, can tell their own.

(*Variant a.* [1])

There was a man, a hunter. His name was Lion-of-the-Forest. He was a man of great strength. One day he went hunting, he saw a chicken on a fig-tree. He pointed the gun at the chicken; the chicken called out, "Don't shoot me! Even if you shoot and kill me, you are not going to eat me." Lion-of-the-Forest answered, "You are a chicken, I am a hunter; if I shoot you, I shall eat you." He shot her, he killed her, he took her home, he cooked her, he ate her. As soon as he ate her, he swelled up. (It was an enchanted chicken.)

Sir Wolf was passing where Lion-of-the-Forest lived, he saw him swollen up. Wolf said to him, "I'm sorry to see you so swollen and disfigured. Better let me rub something on you." By this time Lion-of-the-Forest was feeling very sick, he agreed. Wolf began to rub. While he was rubbing, he cut off Lion's penis. He ate it up. Lion-of-the-Forest said to him, "I am sick, you do what you like with me. If I die, that's the end; but if I live, you'll pay me for it." After a while Lion-of-the-Forest got better, he considered how he could catch Wolf. But Wolf was hiding away because he remembered what he did. One day after Lion-of-the-Forest saw he could not catch Wolf, he met Nephew. He asked, "Nephew, what shall I do to catch your Uncle Wolf?" Nephew answered, "Don't you worry! I'll tell you. Every morning we go to the corral to milk. Now, you know my Uncle Wolf desires women excessively. Do you dress up as a woman, put a bundle [2] on your head, pass by the corral at the hour we are milking. As you approach, I'll call out to you to come in. The corral is Uncle Wolf's, he will say that he alone has the right to invite anybody in."

Lion-of-the-Forest dressed himself as a woman. He walked

[1] Informant, Francisco Lopes of San Anton. Compare Timne, Thomas, 37–38.

[2] As women carry clothes to wash, etc.

out towards the corral where Wolf and Nephew were milking the cows. Nephew said, "Good-day![1] Come in!" Uncle Wolf said, "Shut up, Nephew! This is my corral. You can't invite anybody in.— Woman, where are you going?" The woman said to him, "I'm going to a wedding." He said to her, "Come in, wait for me! I'm going there too. I'm one of the musicians."— "I can't come in, because it isn't right for a woman."[2] Wolf said to her, "Don't worry about that! I won't annoy you." The woman agreed, she went in, she waited for him. Wolf said, "Nephew, get a bull-calf, kill it for us to eat. Get a little one." But Nephew got a big one. When Wolf came in, Nephew had the meal already cooked, ready to serve up. "I told you to take a small one, you took the biggest of all," grumbled Wolf. "All right! we have a woman in the house to please." They sat down, they ate with a relish. At night the woman said to Wolf, "I must be going." Wolf said to her, "Don't worry! I have a room here for you. They'll not worry, they'll have to wait for me. I'm the musician; they won't begin until I come." Wolf showed the woman the room. "Here we are, this is our room!" He said, "If you don't mind, play a little before we lie down." Wolf played on the viola; he sang,—

"I am Wolf, Big-Wolf,
I ate the penis of Lion-of-the-Forest,
The most valiant man there is in the world."

He said to the woman, "Sing like me!" The woman sang,—

"Sir Wolf says he is Wolf, Big-Wolf,
He ate the penis of Lion-of-the-Forest,
The most valiant man there is in the world."

They sang and sang again. Wolf found it very nice. He liked it so much that he went crazy blind. After they had sung a matter of an hour and a half, Wolf said, "It is time to go to bed." The woman said to him, "Yes, but I want you to get into bed first."— "I'll do whatever you say." Wolf put a chair at the foot of the bed for the woman to put her clothes on. The woman was dressed in three dozen skirts; under all, her club. She started to take off her clothes. Wolf thought that she was the nicest and cleanest woman he had seen. He called to Nephew to come in and see how many skirts she had on. The woman took all off, she left on only one. She said to Wolf, "Send Nephew out, because I'm almost ready to go to bed." Wolf said, "Nephew, go out, lock the door, throw the key into the squash-patch! To-morrow morning, eight o'clock, come open the door!" When the woman took off her last skirt, Wolf saw the club and that the woman was a man. Wolf turned green. He yelled, "Nephew, come, open this door! I'm sick! I want to go out!" Nephew was standing behind the door, he made no answer. Lion-of-the-Forest took his club, he beat Wolf. He beat and beat until he was almost dead. He opened the window, he sprang out. Next morning at eight o'clock Nephew opened the door, he found Wolf all depilated and disfigured. "Uncle Wolf, what is the matter with you? What made you like this?" Wolf answered, "Never in my life did I see a woman like that. I went to open the window to throw her out, I fell, I bruised myself." Nephew said, "Uncle Wolf, you are telling me lies. I was listening, I know all that went on here."

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[1] *Boms dia* is the greeting before noon; *boa tarde*, after noon. *Boa noute* is said coming and going in the evening.

[2] Quite true. The separation between the sexes in the Islands is strict. Women, unmarried or married, would walk out only with a kinsman, a father, brother, or first-cousin, or with their godfather (*padrinh'*) or their *compadre*. If a man called at a house and found the woman in and her husband out, he would not go in. See pp. 52, 55.

This is finished.

9. THE THREE KIDS.[1]

There was a goat-gazelle [2] had three young ones, named Melo, Maria, Sané. She raised them in a house that locked. She came in from the fields to suckle them every day; and she sang,—

"Melo, Maria, Sané,
Open the door to me to suckle you!"

Wolf heard this song; and he sang with a gruff voice,—

"Melo, Maria, Sané,
Open the door to me to suckle you!"

"O Sir Wolf! you're not going to get us to eat," they called to him. Wolf went to the *saib'* to ask her how he could make his voice soft like the goat's. "Get a woollen blanket, a pot of water, and a bundle of wood. Make a fire and heat the water. Jump into the pot and tell Nephew to cover it with the blanket. Then your voice will become soft." Wolf staid three days in the pot. Then he went to Goat's house, and sang,—

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[1] Informant, Jesufin' Lopes of Fogo. Comparative Hausa, Tremearne, 401–402; Basuto, Jacottet, XXIX; Kaffir, Callaway, 144; Wagogo, Baessler-Archiv, 52, 53–54; Hottentot, Schultze, 500–502; Jamaica, Pub. FLS. 55 : XXXVI; South Carolina, JAFL 34 : 18 Comparative, Bolte u. Polívka, V.

[2] The gazelle is sometimes called *gazelle*, sometimes *cabra-gazelle*, and in the course of the story sometimes *cabra;* but it is always the gazelle which is meant. A goat, domesticated or wild, is called *cabra mans'* or *cabra brav'*.

"Melo, Maria, Sané,
Open the door to me to suckle you!"

They opened the door, and he swallowed the three of them. He went to the well for a drink. "Sir Wolf," Well asked, "what have you eaten to make you thirsty?"—"I have eaten goose-eggs," answered Wolf.

Goat-Gazelle was going along crying for her children. She met a donkey. Donkey said, "Lady Goat-Gazelle, how is it that every day I meet you singing and dancing, but to-day you are in tears?"—"I have reason to cry, Sir Compa' Donkey; Wolf has eaten up my three little ones."—"Come along with me. I will put Wolf into your hands," said Donkey. When Wolf saw Donkey, he said, "Come here, Compa' Donkey. You are the very one I'm looking for to eat." When Donkey heard this, he ran away. Goat met an ox. Ox said, "Lady Goat-Gazelle, how is it that every day I meet you singing and dancing, but to-day you are in tears?"—"I have reason to cry, Sir Compa' Ox; Wolf has eaten up my three little ones."—"Come along with me. I will put Wolf into your hands," said Ox. When Wolf saw Ox, he said, "Come here, you Big-Neck! You are the very one whose blood I would drink." When Ox heard this, he ran away. Goat met a horse. Horse said, "Lady Goat-Gazelle, how is it that every day I meet you singing and dancing, but to-day you are in tears?"—"I have reason to cry, Sir Compa' Horse; Wolf has eaten up my three little ones."—"Come along with me. I will put Wolf into your hands," said Horse. When Wolf saw Horse, he said, "Come here, Sir Compa' Horse. You are the very one I would wrestle with." Horse made towards Wolf; but when Wolf also advanced, Horse ran away. Goat-Gazelle met an ant. "Lady Goat-Gazelle, how is it that every day I meet you singing and dancing, but to-day you are in tears?"—"I have reason to cry, Coma' Ant; Wolf has eaten up my three little ones."—"Come along with me. I will put Wolf into your hands," said Ant. When Wolf saw Ant, he said, "Coma' Ant, I don't think you can hand Wolf over to me. Big fellows like Donkey and Ox and Horse couldn't, how can a little creature like you?" Ant went up to Wolf, and Wolf swallowed her. Ant said, "I am the little ant the smoke of the pipe [*canhot'*] doesn't blacken, the sun of the verandah[1] doesn't burn." She bit a hole in Wolf's entrails.[2] Wolf said, "Ant, let me alone!"—"I won't let you alone until you let out the three sons of Goat-Gazelle." Wolf discharged one. "That's all," he said. "Comadre Ant, I have three sons," said Goat-Gazelle. Ant bit Wolf again. Wolf said, "Ant, let me alone!"—"I won't let you alone until you let out the three sons of Goat-Gazelle." Wolf discharged one. "That's all," he said. "Comadre Ant, I have three sons," said Goat-Gazelle. Ant bit Wolf again. Wolf said, "Ant, let me alone!"—"I won't let you alone until you let out the three sons of Goat-Gazelle." Wolf discharged the last one. Goat-Gazelle took her little ones and went off to the fields.

(*Variant a.*[3])

What thing thing? There was a goat-gazelle. She had two children, Maria and Man'él. Every day she went to the mountains, she left her children inside the house, the door closed. When she came, she called,—

"Maria, Man'él, of such milk,
Of such breast, of such grass,
Let me now to the mountain!"

And then Wolf came and listened to all she called. He waited until the time [?for the tide] the mother would come, he went and called. The children said that was not the speech of their mother. Then he saw the mother coming, he hid, he listened [to hear] how the mother called. The next day he went and called,—

"Maria, Man'él, of such milk,
Of such breast, of such grass,
Let me now to the mountain!"

The children opened the door. He swallowed both of them. The mother came and called her children,—

"Maria, Man'él, of such milk,
Of such breast, of such grass,
Let me now to the mountain!"

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[1] The verandah is uncovered, and people sit there to sun themselves.
[2] Compare Coelho, 8.
[3] Informant, Cosmo Gomes Furtado of Cab' Verde.

Wolf answered,—

"It is I, Sir Wolf,
I ate the two sons of Goat-Gazelle,
The meat I took away to make a tower,
To give the tower a key in the morning.
Penden piti pendent
Ranchon chon oão!"

Then the woman began to cry. Donkey came and asked what was the matter with her, that she was crying. She said to him, "I cannot keep from crying, because Wolf has eaten my children. He is inside the house, making fun of me." He said, "Come with me, I will give you your children." When she arrived, she called her children. Wolf answered,—

"It is I, Sir Wolf,
I ate the two sons of Goat-Gazelle,
The meat I took away to make a tower,
To give the tower a key in the morning.
Penden piti pendent
Ranchon chon oão!"

Donkey hee-hawed, he ran, he kicked the wall, he put down his feet [he struck a gait], he went his way. Then came Horse, he found her there sad. He asked her, "What is the matter with you, that you are crying?" She said to him, "I can't keep from crying, because Wolf has eaten my two children. He is inside the house, making fun of me." He said to her, "Come with me, I will give you your children." Then, when she went, he told her to call her children. Then she called her children,—

"Maria, Man'él, of such milk,
Of such breast, of such grass,
Let me now to the mountain!"

Wolf answered,—

"It is I, Sir Wolf,
I ate the two sons of Goat-Gazelle,
The meat I took away to make a tower,
To give the tower a key in the morning.
Penden piti pendent
Ranchon chon oão!"

Horse neighed, he kicked the wall, he ran, he went his way. Then came Lady Little-Ant going to the arroyo, she found Lady Goat-Gazelle crying. She asked her, "What is the matter with you, that you are crying?" She said that she could not keep from crying, "because Wolf ate my two children. He is inside the house, making fun of me." Then she said to her, "Come with me, I will give you your children." She said that she would not go "because Horse and Donkey bigger [than you] went with me, they did not give it to me, what can you do, you who are smaller?" And after she insisted with her, they went. She arrived, she ordered her to call her children. She called,—

"Maria, Man'él, of such milk,
Of such breast, of such grass,
Let me now to the mountain!"

Wolf answered,—

"It is I, Sir Wolf,
I ate the two sons of Goat-Gazelle,
The meat I took away to make a tower,
To give the tower a key in the morning.
Penden piti pendent
Ranchon chon oão!"

Ant answered, "And I am Little-Ant of the stone's hole, who will eat to the guts, will suck to the marrow." She entered by a hole in the door. She took hold of Wolf inside in the belly. She said, "Take out people's children." Wolf said, "Lady Goat-Gazelle, tell her to let me go, I will take out your children." Ant answered, "Take them out first." After he took them out, he ran, he went his way. Hence you see that one should not disparage one more little, because Ant, who gave her her children, was little.

It is finished.

10.[1] THE THREE KIDS: THE LADY VISITOR: THE GIVE-AWAY (IN THE ASHES).

There was once a little goat. She had three kids. Wolf had a pasture. She gave Wolf one of the kids to christen. Ant was the godmother. Wolf gave Goat the pasture. She kept her kids shut up in a house when she went to get grass for them. When she came, she sang to them to open the door to her,—

"Lêna, Bordó, Lêna,
O five skirts of *contunusia!*"

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[1] Informant, Jon Santana of San Vicente.

Wolf made a plan to eat up the kids. He went to Goat for her to teach him her song in exchange for the pasture. She said to him, "I will not teach you my song; for if I do, you will kill my kids."—"No! Do you think I am bad [enough] to eat my godson!" Goat taught him the song. He went to the house, he sang, they opened the door to him, he ate two, one went under the bed. When Goat returned, she found the door locked, she could not get in. She called her *comadre* to go through a little hole to see who was inside. Ant went in; she found Wolf lying down, his big belly up, rascal that he was. Ant came out and told Goat. They went to an orange-tree, each got a stick. They broke down the door, they began to beat Wolf. They buried him in the sand. Three days later Goat went out with her kid to get grass. Wolf got up out of the sand; he called out, "Ei, Comadre!" Goat said, "Is that you, Compadre?"—"Yes, I am Wolf of the whipped buttocks." He wanted to eat up the last kid. Goat saw that he was going to harm it. She went to see old woman Mafanda,[1] from whom Wolf had stolen three seeds. Mafanda also wanted to catch him. Goat knew that Wolf liked to play the viola. She told Mafanda that Wolf liked to have people invite him to play at marriage-feasts. Mafanda said to Wolf, "You are a musician." So, though Wolf could not play, he said, "Oh, me! I'm a good player." Goat told him Mafanda was crazy to marry him. He went to the house of the dance. Mafanda was there, dressed up. Wolf played two pieces. Nephew told Wolf to play again. "There is a woman here who likes your playing. She wants to marry you." He played another piece. Nephew showed him the woman. He was pleased. He laid down the viola, he said that he was sleepy. He arranged to go to sleep with the woman. Nephew went with them. Wolf told Nephew to close the door and throw away the key where it could not be found. The woman said she liked to sleep naked. Wolf took off all his clothes. When the woman started to undress, Wolf saw her horns and hair, he knew she was the woman he had robbed. Up he jumped and grabbed hold of the roof-truss. Tired holding on, he hollered to Nephew to bring the key. Nephew said, "You told me to throw it away. I threw it into the refuse-heap. It is night, I can't find it. If your hands are tired, Uncle Wolf, hold with your feet." Wolf called again,

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[1] Mafanda subsequently becomes a creature with horns and hair. Perhaps there was a confusion of statement here, and it was Goat who took Mafanda's place.

"I'm tired holding with my feet!"—"Let go with your feet! Hold with your teeth!"—"I'm tired holding with my teeth!"—"If you're tired holding with your teeth, hold with your belly!" Wolf was such a fool, he thought his belly would hold him; he let go, he fell into the ashes where the woman had been cooking. Up blew a cloud of ashes, the woman did not see him. She had beans for supper. She felt indisposed, she broke wind. Wolf heard, he kept quiet. When she broke wind again, Wolf said, "This is twice. To be sure, you are in your own house; but if you do it again, I'm going to break wind too." The old woman broke wind again. Wolf said, "This is more than insolence. I'm going to break wind too." He broke wind, the ashes on top of him blew off, he was discovered. The old woman saw him, she stuck her horns into his stomach. Wolf said, "My bad head is the death of me."

11.[1] DETECTING BY THIRST: THE THREE KIDS: THE LADY VISITOR: THE GIVE-AWAY (IN THE ASHES): THE GIVE-AWAY (THE SHELTER SHAKES): FATAL IMITATION.

There was a wolf. He found a goose-nest full of eggs, he ate them all up. When Goose[2] returned to her nest, she found no eggs. She went to the *saib'*.[3] She asked him to tell her who ate up her eggs. The *saib'* told her to go to a certain spring where all the animals came to drink; at the spring she was to ask all the animals that came what they ate to make them thirsty for a drink. First to come was Cow. Mistress Goose asked her, "Cow, what did you eat to make you thirsty to come and drink?" Cow answered, "I ate grass, which made me thirsty for a drink." Mistress Goose said to her, "Drink water, and go your way!" Second to come was Horse. Mistress Goose asked him, "Horse, what did you eat to make you thirsty to come and drink?"—"I ate corn, which made me thirsty for a drink."—"Drink water, and go your way!" Next to come was Donkey. Goose asked him, "What did you eat to make you thirsty to come and drink?" Donkey answered, "It was grass which I ate, which made me thirsty for a drink."—"Drink water, and go your way!" Next to come was Goat. Goose asked, "What did you eat to make you thirsty to come and drink?"—"It was my little green grass at the foot of the rocks which I ate, which made me thirsty for a drink." Goose said, "Drink, and go your way!" Next to come was Nephew. Mistress Goose asked him, "What did you eat to make you thirsty to come and drink?" Nephew answered her, "I killed my mother, I ate her up, that made me thirsty for a drink." Goose said to him, "Drink water, and go your way!" Next to come was Sir Wolf. Mistress Goose asked him, "What did you eat to make you thirsty?" Sir Wolf answered, "That does not concern you, you have nothing to do with it." Mistress Goose asked him again, "What did you eat to make you thirsty?"—"You have nothing to do with it. If you ask me again, I will tell you what I ate." Goose asked him again, "What did you eat to make you thirsty?" Wolf answered, "It was your eggs I ate, that made me thirsty."

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[1] Informant, Pedro Teixeira of Fogo. For "Detecting by Thirst" cf. Hausa, Tremearne, II, 14–24. For "The Give-Away (The Tree shakes)" cf. Zanzibar, Bateman, 42–43; Hottentot, Schultze, 476, also 487–488; Jamaica, P. C. Smith, 10; Georgia, Harris 3 : XIX; Philippines, MAFLS 12 : 377. For "Fatal Imitation" cf. Nigeria, Dayrell, VII; American Indians, where the tale is known as "The Bungling Host," JAFL 31 : 459 (note 1).

[2] "Heron" in Portuguese, but always translated "Goose" by the Islanders.

[3] Finding lost or stolen property is one of the regular functions of the *saibo*. See JAFL 34 : 99–100.

Then Mistress Goose grabbed Wolf, she pulled out his guts, she filled his belly with sand. Sir Wolf went home. When he arrived, he sat down on a mortar. His child said to him, "What have you in your belly, papa?" Wolf jerked him away. His wife asked him, "What have you in your belly, husband?" Sir Wolf gave her two slaps.[1]

Sir Wolf went out. He went and lay down near a pen where Gazelle kept her little ones. She would call them by name,—

"Néca, Nacanéca, Siô!"

They would come out to suckle their mother. Wolf said to himself, "I wish I could get some of that milk!" When they finished suckling, they went inside. Mamma Gazelle went out. Wolf thought that he would call like their mother; he called,—

"Fifi, Fifâ, Mosâ!"

But the little gazelles did not come, for they knew it was not the voice of their mother. Wolf said to himself, "Next time when I call, I will catch you!" Next morning Gazelle came; she called,

"Néca, Nacanéca, Siô!"

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[1] This is a variant of the incident told more characteristically on p. 314.

Wolf listened carefully. Next morning Wolf came to the pen ahead of Gazelle. He called,—

"Néca, Nacanéca, Siô!"

The three little gazelles came out of the pen. Wolf swallowed all three. When Gazelle came, she called, they did not answer, she began to cry.

She went to the *saib'* to ask him who took her little ones. The *saib'* told her to dress herself in her best clothes and to pass by Sir Wolf's house. Gazelle dressed, she took the road which passed by Sir Wolf's house. Wolf was lying down at the time, suffering from indigestion; but Nephew happened to be at the door outside. He saw Gazelle passing by in her fine clothes. He called to her to come in. Wolf jumped, he kicked Nephew. He said to him, "You can't call any one into this house. This house is mine, with everything in it." Gazelle came in. As soon as she came in, she said that she would not stay in a house without music. Sir Wolf said to her, "There's music here." He said, "Nephew, get my viola!" Wolf played his viola; he sang,—

"Whoever is like to me?
Who ate up the three little ones of Gazelle?
With their skin I will mend my drum,
With their tripe I will string my viola."

Gazelle began to sing,—

"Much do I like Sir Wolf di Pina!"

Wolf said, "Nephew, lock the door and throw away the key!" Nephew locked the door, he put the key in his pocket. Gazelle had a kerchief tied around her head. When Wolf pulled off the kerchief, he saw her horns. He cried, "Nephew, open the door! I want to go out to relieve myself!" Nephew said to him, "I can't open the door. You told me to lock the door and throw away the key." Then Gazelle began to butt Wolf in his belly.

He flew up, he fell down into the ashes in the fireplace. Gazelle called Nephew. "Bring me a light," she said to him, "so I can see Wolf, so I can kill him!" Nephew brought a light, but they could not find him. Wolf was buried in the ashes. Nephew said, "Our family never dies this way; they never die without letting out wind!" Wolf broke wind, the ashes rose up, they saw where Wolf was. Gazelle split open his belly, took out her three little ones, then she sewed up his belly again.

Wolf ran out, he went and hid behind a tree in wait for Nephew, to kill him. Nephew suspected him. When he came to the side of the tree, he said, "I know that I am safe, because wherever our relations stay, the tree shakes." Wolf shook the tree. Nephew ran, he went his way. Wolf ran after him, he caught him, he clubbed him over the head.

Nephew went home, he took a fat pig, he killed it, he tied a strip of the bacon around his head. He sent for Sir Wolf to come to see him because he was sick. When Sir Wolf came, Nephew said to him, "You beat me up well, but I wish you had beaten me sooner. I wish you had cracked my head long ago, Sir Uncle Wolf. See all this bacon coming out of this crack!" Wolf said to him, "Crack my head too! I want to get some bacon too." Nephew took up a little stick. Wolf said, "That stick is very small, take a big one!" Then Nephew took a pestle. Wolf fell on his knees before him, he begged him to beat him with the stick as hard as he could. Nephew said to him, "When I give it to you with the stick, you say, 'Bacon!'" Nephew gave it to him with the stick over his head. He said, "Bacon!" He gave it to him with the stick again. He said, "Bacon!" He gave it to him again. He said, "Bac'!" He gave it to him again. He said, "Ba'!" He gave it to him again. He said, "B'!" Again he gave it to him. He said, "B'!"[1] Nephew beat Wolf to death.[2]

12. DONKEY-SON.[3]

There was a man married to a woman. For fifty years they had no child, then the woman had a son. There was a famine in the land: the cattle all died; there was no milk, no butter, nothing to eat. The child was crying from hunger; so the father took him to the side of a spring and put him in a hole of a banana-tree. There was another couple, married for sixty years, who also had a child who was born at that time. The man came to the spring to get water. He heard the child crying, he picked it up, he took it home to his wife. "Here is another child God has given us. Now we have two children to raise." The woman suckled both babies. As there was a famine in the country, she did not have enough milk. They cried at night, they did not let her sleep. The woman said to her husband, "I can't nurse both, better take away the child you found and let me save our own." The man took the child back to the banana-tree. He started to leave, it began to cry. As he had it in his house fifteen days and had grown fond of it, he turned back, he picked it up again. He took it home, he put it to a she-ass to nurse. The woman made a separate bed for the foundling, as she did not want it to lie with her own child. In six months the foundling was able to take his ass to the fountain to water and to take care of her.

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[1] The voice sinks away to a whisper.

[2] This incident is given in a Fogo version and in a Brava version as a sequence to "Wolf's Nephew makes Wolf his Horse." In the Brava version, Nephew tells Wolf it is his wife who has thus beaten him to bring out the meat, and so Wolf makes *his* wife beat him. In another Fogo version, Nephew says it is a monkey who has beaten him and told him at each stroke to call out "Fat!" For the San Anton variant, see p. 60.

[3] Informant, Miguel Gomes of Cab' Verde. Compare Portugal, Braga, XLVII; Portugal, Coelho, XXII; St. Catalonia, Maspons, 1 : 11–17, 94–97; Hausa, Rattray, 1 : 210–230; Hausa, Tremearne, 354–357; Angola, MAFLS 1 : V; Bahamas, MAFLS 13 : No. 94; New Mexico, JAFL 24 : 437–444; Mexico, JAFL 27 : 219–220; Shoshoni, PaAM 2 (pt. 2): XXXVII; comparative (Indian tribes), JAFL 25 : 254–258; Philippines, MAFLS 12 : 17–29. Comparative, Bolte u. Polívka, XCI; Panzer, 28–33, 47–48, 50–52.

The two boys were christened; they gave one the name José, the other, Pedr'. They grew up, they went to school. José, the man's son, was a dunce. Pedr', the foundling, was quick and had a good head. In a little while he knew more than his teacher, they made him teacher. José was so dull, that one day Pedr' gave him two slaps with the *palmatoria*.[1] José came home and told his mother. His mother told him about Pedr', how he had suckled a donkey, and the woman called him Donkey-Son. The next time José saw Pedr', he called him Donkey-Son. Pedr' began to look in all his books [to see] if he could find the meaning of that name. When he came home, they gave him something to eat. He said that he had no time to eat. "My brother called me a name, I must look in my books to learn the definition of that name." Next day at school José did not know the lesson. Again Pedr' gave it to him with the *palmatoria*. José called him Donkey-Son again. Pedr' went home, he refused to eat. He said to his mother, "I have looked in all my books, I cannot find the definition of this name Donkey-Son. Tell me what it is. If you don't tell me, I am going to kill José, even if you then kill me."

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[1] A paddle of wood about two inches thick. Through the five holes in it the flesh is drawn in, raising welts on the palm of the hand. Boys are sometimes ordered by the teacher to use the *palmatoria* on other boys, and the scholar who answers the question another has missed is expected to paddle him. From fear of this instrument, boys often play truant. "I did again and again," said one of my acquaintances.— The teacher is also equipped with a whip with so long a lash that he can use it without leaving his seat.— An older person may beat a child at pleasure. One acquaintance told me he well remembered times when, having told his father he had been thus beaten, his father had made him carry tobacco or some other little gift to the elder who had beaten him. See JAFL 34:92.

The woman said to him, "You are not my son, nor the son of my husband. One day he [my husband] went to the spring to get water. He found you at a banana-tree near the spring. He brought you home. I could not nurse you both. He put you to suckle a donkey. That donkey you are so fond of that you won't let a fly light on her, that donkey is the donkey that suckled you. You have always taken care of her as if you knew it."[1] Then Pedr' said that he was going to announce that his name was not Pedr', but Donkey-Son. He got a placard, he signed his name "Donkey-Son, the most valorous man in the world." He went to the smith. He asked him to make him a sword, the strongest he could make. The smith made him a sword which weighed fifty pounds. When Pedr' went to try it, he took and bent it. He said to him, "It is no good, I want you to make me a stronger one." The smith made him another, which weighed ninety pounds. Pedr' bent it too. Then the smith got all the iron in that city, he made for him a sword that fifty men could not lift. Pedr' took it, he swung it. He said, "This is the sword I was looking for. How much is it?"—"If you can use it, it will cost you nothing." Pedr' took the sword home, he stood it up in one corner of the house. The corner crashed down. He put it in each corner, all crashed down. Then Pedr' fetched the children from his school. In one day they built his mother a new house,[2] a better house than what she had. His mother was pleased. Now she called him her son.

Pedr' asked his father's consent to set out to see the world. He set out. The first man he met was Dundun di Sanbuna. He greeted him, but the man did not answer him. Pedr' asked him why he did not answer. "I have no time. I am looking for a man called Donkey-Son, who signs his name 'the most valorous man in the world.'" Pedr' said to him, "Don't lose time looking for him. I went to school with him. I know him well. He is a little fellow eight years old.[3] He knows no better, that is why he signed his name on the placard. But come along with me if you want to, I'll show him to you." They went on together, they met Mouro Pé di Cabal'. He was in such a rage, he struck his sword on the ground, the spark flew out, a fire caught that a stream of water could not put out. "Well, do you want to go along with us?" they asked him. He said, "No, I'm looking for Sir Donkey-Son."— Pedr' said to him, "No use looking for him. He is not the man to compete with you. He is only a little fellow; but come along with me if you want to, I'll show him to you." They went on, they met Raforço Rubeira Grande. "Come go along with us!"—"No, I can't go with you. I'm looking for Sir Donkey-Son."—"Oh, don't bother yourself about him! He is a little bit of a fellow. But come along with us, if you want to, I'll show him to you."

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[1] *Variant:* The foundling is lusty, a *bara* tall and a *bara* broad (a *bara* is the old-time stick measure from chest to finger-tip, or half a fathom), but he is thick-headed. After *he* has been hit one day with the *palmatoria*, his foster-brother says he is stupid because he is not his father's child, but a *filh' de best'* (*besta*, "beast," as a she-ass may be called). (Fogo.)

[2] House-building is actually done, like other work, co-operatively.

[3] *Variant:* "I don't know him," says Pedr', "but I have heard there is not a man in the world who can beat him, nor two or three or four or five or six." (Fogo.)

They went on, they came to a king's house. There they heard that Giant-of-Hell [1] had devastated the king's garden, killed his vassals, and carried off his daughter. The king moved away, he went to live in a high place, where he could not see his devastated garden. It was a flower-garden from which he had sold thousands of dollars' worth of flowers. From all over the world vessels came there to get flowers. Pedr' said to the king, "I am going to kill that giant. Share the garden with us, we four will guard it. Give us men to work it." The king rang his bell, a thousand men came. The king gave Pedr' four oxen, four pigs, four sheep, and four goats. The garden had different gates, but only one which the giant used. Pedr' and his three friends made a fire. They decided that Mouro Pé di Cabal' would stay there to cook and to watch the gate. At noon Mouro Pé di Cabal' rang the bell for dinner. He saw Giant-of-Hell standing at the gate. Giant-of-Hell said to him, "Give me fire to light my pipe." Mouro Pé di Cabal' said to him, "I am not your servant, get fire if you want." The giant got fire, then he spit in the pot of food. It turned black.[2] Mouro Pé di Cabal' struck at Giant-of-Hell; but Giant-of-Hell slapped him on the back of his neck, he dropped senseless. Dundun di Sanbuna said to the king, "To-morrow I'll stay to cook. This man here is no man at all." The king sent more food to them. At noon Dundun di Sanbuna rang the bell for dinner. There stood Giant-of-Hell at the gate. He said, "Give me a fire-stick to light my pipe."—"I am not your servant, get fire if you want." Giant-of-Hell got his fire-stick, then he spit in the pot. Dundun di Sanbuna struck at Giant-of-Hell; but he slapped him on the neck, he fell senseless. The next day Raforço Rubeira Grande, who was the strongest of the three, staid to cook. At noon he rang the bell for dinner. There stood Giant-of-Hell at the gate. He said, "Give me a fire-stick to light my pipe."—"I am not your servant, get it if you want." Giant-of-Hell got a fire-stick, he spit in the pot. Raforço Rubeira Grande struck at him; but Giant-of-Hell slapped him on the neck, he fell senseless. Then the king learned that Raforço Rubeira Grande had also fallen senseless. The king said that he would take away his men from there. Pedr' begged the king to leave his men, but to cut down the rations. At a quarter of twelve Pedr' rang the bell for dinner. He went to the door to meet Giant-of-Hell. Giant-of-Hell said to him, "Give me fire to light my pipe."—"I am not your servant, get it if you wish." Pedr' had several pots on cooking. When Giant-of-Hell went to get fire, he spit in the first. Pedr' said to him, "You are not going to spit in the others." Pedr' drew his sword, Tres-Balanc', he hit the giant with it, he split him in two.[1] One half fell down on the ground, the other half went straight to Hell. His three other companions were standing off to one side, where they could see Giant-of-Hell coming, and could run away. When they saw Pedr' split him in two pieces, they ran in; they took off their caps; they made the sign of the cross to Pedr' kneeling on the ground; they acknowledged him; they cried, "Pedr', Pedr', Pedr'!" Then he declared, "I am not Pedr', I am that Donkey-Son whom you were looking for."

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[1] *Variant:* Sea-Giant (*Gigante di Mar*). (Fogo.)

[2] *Variant:* Turning it to poison. (Fogo.)

The king said to Pedr', "Go and rescue my daughter from Giant-of-Hell. I will marry her to you." Over the hole into Hell[2] there was a great stone. The three followers and two thousand men tried to lift the stone, each time it sank deeper. Pedr' said to the king, "Ring the bell for all your men to come to see me lift the stone." He went with them all to see the stone, he in the middle. Then he told the people to move to one side of the stone. He took his sword, Tres-Balanç', he struck three times. The sword sank to the hilt. With two fingers he pulled it out, he turned the stone aside. Pedr' asked the king to give him all the rope he could give, for him to reach the bottom of the hole.

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[1] *Variant:* With his cane (*bengala*) Jon de Bengala breaks the leg of the demon (*demonio*). He runs to the hole down which he had carried the three daughters of the king. The housekeeping companions follow his bloody track. (San Vicente.)

[2] *Variant:* It is the well into which Sea-Giant goes down after Donkey-Son has fought him. (Fogo.)

The first he sent for to let down was Mouro Pé di Cabal'. He went, went; he met some ants, which began to bite him. He passed on; he went farther down, he met some *bagabaga*.[1] When they began to bite him, he cried to the people to pull him up, as he could not go farther down. They let down Dundun di Sanbuna. He went, he met the ants; he went farther down, he met the *bagabaga;* he went farther down, he met some centipedes. They got on him. He cried for them to pull him up, for he could not go down. Pedr' said, "You are no man!" They let down Raforço Rubeira Grande. He went, he passed by the ants and the *bagabaga* and the centipedes; he passed by, he met cliffs clashing together with sparks of fire. He cried to them to pull him up, as he could not go farther down. Now it was Pedr's turn. He said to them, "When you feel the rope shaking, let me down as fast as you can." He passed by the ants, the *bagabaga*, and the centipedes. He said to the cliff, "Open and let me pass!" He passed by; he met two bulls fighting, their horns interlocked. He said to them, "Open and let me pass!"

The first person Pedr' met in Hell was the king's daughter. She asked him, "Creature, what brings you here? It is a place from which none who comes ever returns." Pedr' answered her, "With faith in God, I shall return, and I shall take you with me." The princess said to him, "In a little while Giant-of-Hell will arrive. He will ask you to wrestle with him. Tell him that you are no child. Then he will ask you to kick with him. Tell him that you are no horse. Then he will ask you to eat with him, he who eats the more to kill the other." They ate, ate, ate, until Giant-of-Hell could eat no more. Giant-of-Hell said, "Now kill me." He answered, "No, never shall I kill a man for eating." Giant-of-Hell said for them to fence together; and he said to Pedr', "But you must not use your Tres-Balanç'." When the princess was telling him all the things the giant would tell him to do, she said to him, "When he says to you to take a sword in the sword-house with all the new swords there, take none of them, take the oldest and rustiest you see there." The first stroke of the giant cut from here to Providence, but he did not touch Pedr'. Pedr' swung his sword, he cut twice as far. Giant-of-Hell swung his sword a second time. When he began to raise his sword, Pedr' took Tres-Balanç' and struck the giant with it. He cut off his ear. Giant-of-Hell turned to pick up his ear from the ground. Pedr' said to him, "Leave it there, it doesn't belong to you." Giant-of-Hell ran away. Pedr' returned to the princess.[1] He tied the princess to the rope. He made a signal to pull up.[2] They pulled her up, the three champions above there; they let down the rope for Pedr'. Pedr' suspected that they might be false. He tied his sword,[3] he made a signal for them to pull up. They pulled it up half way, they cut the rope, the sword fell to the bottom of the hole and buried itself to the hilt.[4]

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[1] "Large ants with large heads." From their size they are supposed to be the male ants.

When the princess left Pedr', she gave him a ring of remembrance. As soon as the princess gave it to him, she became dumb. The three champions took the princess to the house of the king. They told him that Pedr' died fighting, it was they who saved the princess. The king decided to marry the princess to Raforça Rubeira Grande and to make the others officers under him; but the king put off the wedding-day until the princess could speak. The king sent to get all the *saib'* to see what would make her speak. The *saib'* told him that since the princess was born with a ring on her finger and it was lost, she would not speak until it was found.

Meanwhile Pedr' staid at the bottom of the hole, with almost nothing to eat. He grew weak,— so weak that he lay on his back, he crossed his hands on his breast ready to die, he felt the ear of Giant-of-Hell in his pocket. He said, "I won't die yet." He took out the ear, he bit it. At once Giant-of-Hell appeared before him. He begged him, "Don't eat my ear! After you split me in two, I could be with my people; but when you cut off my ear, they wouldn't keep me. Give it to me, I'll put you up on earth. The only thing you have to do is to shut your eyes." When he opened his eyes, he was up above. He drew Tres-Balanç' against Giant-of-Hell; Giant-of-Hell ran, he disappeared.

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[1] *Variant:* "Not a fly, male or female, passes by him," says the princess to Pedr'. "How did you happen to come?" She is glad to see him, yet sorry, for her husband will kill him. "Man is born to die," rejoins Pedr', "or he kills me or I kill him." . . . When she gives Pedr' bread and wine, he eats and eats until his stomach shines. The crumbs he puts into his pocket. . . . In the old sword Pedr' is told to take is the life of Sea-Giant. (Fogo.)

[2] *Variant:* The first princess was living with a seven-headed dragon (*bicha fera*, "wild serpent"). She says to Jon de Bengala, "Man of God, what are you doing here?" . . . The dragon comes and says, "I smell royal blood." . . . After beating him, Jon cuts off the seven tongue-tips and wraps them in a handkerchief. The second princess is living with a snake (*cobra*). . . . The youngest sister (*coude*) is living with the demon with the broken leg. When the demon sees Jon's cane, he shakes. He goes for his six swords, three for each of them. Five shine like silver, the sixth is rusty. In spite of protests, Jon takes the rusty sword; and every time the demon swings a sword, it shatters like glass. . . . There is no answer above to his ring,— the companions have run away,— so he summons the demon by biting his ear, and bids him put the four of them above ground. (San Vicente.)

[3] *Variant: Banca de ferr'* ("iron bench").

[4] Compare Rivière, 242–244.

Pedr' started to walk from there to look for a place to live. He came to a jeweller's house.[1] The jeweller said to him, "I'm getting old. I should like a young man to live with me." Within eight days Pedr' was working in gold better than the jeweller, and customers liked him. On the ninth day at eight in the morning a servant came from the king's house for the jeweller to make a ring like the ring the princess was born with on her finger. If he made it, he would receive two thousand dollars;[2] and if he did not make it, he would sentence him to death. The old jeweller began to weep. Pedr' said to him, "Don't weep! I will make the ring for you. The only thing I ask of you is to shut me up in a room, and give me a barrel of *bola* [3] and a barrel of wine and the gold I have here. When the messenger returns at two, the ring will be ready." All morning Pedr' was singing and jumping up and down. When the jeweller heard him, he asked him, "My son, haven't you made the ring yet?" He did not answer him. "My son, haven't you made the ring yet?" he asked him again. He did not answer him. He thought Pedr' was crazy. When it was one o'clock, Pedr' pulled out the ear of Giant-of-Hell, he began to bite it. Giant-of-Hell appeared before him. Pedr' said to him, "I want you to make me a ring like that of the princess." [4] Giant-of-Hell pulled ten rings like that from his pocket and gave them to Pedr'. Pedr' drew his sword. Giant-of-Hell turned into a whirlwind, he went to Hell. He gave the ring to the servant of the king. He took it to the palace.[1] When they put it on the finger of the princess, she started to talk like a parrot. The next day they planned for the wedding. The king invited to the wedding the man who made the ring and who made her talk. The old jeweller said, "I can't go myself, but I will send my son. It was he who made the ring." The jeweller gave Pedr' two thousand dollars. He told him to buy himself the finest clothes to wear to the wedding. Pedr' answered, "I don't need the money. I'm going at one o'clock." The wedding was at four. A few minutes before one Pedr' pulled out the ear, he began to bite it. Giant-of-Hell appeared. "After you split me in two, I could still be with my people; but when you cut off my ear, they wouldn't have me. What is it you want now?"—"I want you to accoutre for me a horse of gold and silver, and for myself a suit of gold and silver." As soon as Giant-of-Hell gave him these things, Pedr' gave him his ear. He turned into a whirlwind, he whirled down to Hell. Pedr' mounted his horse, he went to the wedding. When he came near, his horse began to dance, gold dropped in the road for the people to pick up. All those high personages went down on their knees, thinking that he was God. He raised them up; he said to them, "I am a man like you." The king brought him coffee and food to see if he was God. He ate like other people. The king said, "Nevertheless, I believe he is God." Only those three men did not come forward. They were strutting about, the tail of their shirt down to their shoes, sounding like a calf. They said, "We don't care about this fellow. Whoever he is, he is not God." The king took him to bless the princess at her marriage. Some of the hair on his forehead was white. When the princess saw it, she remembered him. She took off her ring from her finger and put it on his finger, and the ring that the princess had given him he took and put on her finger. At this they remembered each other. She groaned, she turned faint, she fell into his arms. Then she told the king[2] and queen how he came to her house in Hell and won the match against Giant-of-Hell, and fought with him and cut off his ear,— "He tied me to a rope, he sent me up after I gave him my ring,"— and how the three champions cut the rope and took her home and falsely claimed it was they who rescued her from Giant-of-Hell. When the three champions heard the groans of the princess, they drew near. The first to come was Raforç' Rubeira Grande. As soon as he saw Pedr', he ran and jumped down through the window seven stories. He broke his leg. He yelled back: he said, "That is not God, that is Donkey-Son." The other two heard him, they too jumped down through the window. They broke their legs. They ran into the woods, they turned into wild creatures, and they are still wild. They put the wedding off to another day.[1] The king gave Pedr' his crown for him to rule over the land. End.

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[1] *Variant:* After Jon de Bengala leaves the three princesses at their father's door, he goes to live with a blacksmith. The king announces that to the man who brings back his daughters he will give half his fortune and one of his daughters. Every man in the city makes the claim. The blacksmith is going. He asks his helper if he is not going. "No, I have no clothes." Jon takes the ear of the demon. "Give me a suit of silver and a horse of gold." He passes under the king's window. The girls see him and call their father. Jon goes back to his ashes at the blacksmith's. The blacksmith returns and jeers at him. "While I went to the king's house, here you lay a vile thing!" — "I can't help it. I have no clothes." — "I will lend you clothes." — "No, I have no shoes." Again he goes by the king's house. The girls call him, but he disappears. The king has stationed soldiers to catch him. He goes by them like the wind. One soldier, a miserable little fellow (like the Jew on this street), throws his sword at him and scratches him. The king announces that all the men of the city are to come to his house [to be recognized]. Every man tears his leg with a knife. Jon de Bengala goes in his poor and wretched clothes. They undress him. They see the scratch and prove it is he. The king brings clothes for him, and presents him to his daughters. They recognize him. He tells the king all he has been through. The king marries him to the youngest sister and gives him half his riches. (San Vicente.)

[2] A *conte de re'* equals a thousand *pes'* or dollars.

[3] Biscuits imported from Lisbon.

[4] Here my interpreter asked why he had not used the very same ring the princess had given him. "Because it was concealed by the hair on his hand, and he had forgotten it." This was the only question at all critical that I ever heard asked in connection with a tale.

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[1] *Variant:* He rides his horse past the king's verandah, and throws the ring of the princess into her lap. It was that ring that had supplied him with his horse caparisoned in gold. (Fogo.)

[2] *Variant:* The princess puts the parable of the old key and the new to the king. (See pp. 154, 364). (Fogo.)

13.[2] PÓV' MININ'.[3]

I have a story to tell in the mouth of herdsmen. Who does not want to listen, let him stop his ears with yellow cotton. Of the one very finely copied.[4]

There was a woman and a man married. They lived together five years, they had no child. One day the man said to the woman, "Let us go on a pilgrimage to a church to ask for a child!" They went, they were seven weeks in this act of devotion. When they were coming back, they met an old man. "Where are you going?" he asked them. "We've just come from a pilgrimage we went on to ask for a child. We've been married five years, and we have no child." The old man pulled an orange from his bag.[5] He told the woman to eat the peel and to give the orange to her husband to eat. Next day the man went to work. On his return, the woman told him she was pregnant. Within seven months a child was born.

On the day of its birth it ate a banana. The next day it ate whatever its mother put on the table. The father of the child was well to do; but within six months the child ate up all he had, he could not feed it, he went to beg alms. He went to the king's house, he told the servant he had come to beg alms.

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[1] *Variant:* Their marriage-feast lasts fifteen days, and the bones they throw out are picked up by Wolf and Vulture (*Manélob'*. See p. 310, note 4).

[2] Informant, Matheus Dias of San Anton. See p. 30, note 3; also Benga, Nassau, 177, 184–185.

[3] Literally, "People child." The meaning attaching to it, in the mind of the narrator, was that the little fellow was equal to a lot of people, a superchild.

[4] The phrase was not intelligible to any of us.

[5] Consisting of the hide of a kid. Smaller bags or purses of the skin of an aborted kid bring good luck.

The servant ran to tell the queen; but the queen did not believe her, because this man was their friend, they knew he was well off. The queen scolded the servant until she cried. The queen sent another servant to the door. She saw that the man was indeed the man they knew. The queen sent to call him in. He told the queen that he was begging because he had been married five years — "we had no child. We went on a pilgrimage. On our return we met an old man, he gave us an orange to share. Seven months later a child was born. It began to eat, eat, eat. The child ate so much, it set me to begging alms." The queen sent for the king, they promised to bring up the child. The man said, "I cannot agree to give you the child at once. The child is half mine, half my wife's. I want to go home and consult her." When he told her, the woman agreed. He wrote to the king to send for the child.[1]

When the child arrived, the king rang the bell in his citadel[2] to call his people to a feast. The long table was filled with food, but in a short time Póv' Minin' ate it all up. Then the king proposed that Póv' Minin' join his herdsmen. Pedr', the goatherd, he came to first. There he ate three goats in a day,— one for breakfast, one for dinner, one for supper. Finally Pedr' wrote the king that the corral was cleaned out. The king wrote, "Send him on to Paul, the shepherd." At Paul's Póv' Minin' ate three sheep a day,— one for breakfast, one for dinner, one for supper. Paul wrote the king that the sheep were finished up. The king wrote, "Send him on to José, the cowherd." When Póv' Minin' had eaten up all the cows but one breeding-cow and one young bull, José sent word to the king. The king answered, "He is to eat them all. When he is about to come to the city, let me know." When the king heard from the herdsman that Póv' Minin' was about to come to the city, he rang, he assembled his people. This time Póv' Minin' sat down at the table with them, he ate as they ate.

The king had a daughter, but she had been lost for seven years. She was far from heaven and far from earth, down in a mine where no one suspected. Póv' Minin' told the king he was going to find her, and the king sent word to the three herdsmen to accompany him. After they had gone a week, they reached the mine where the king's daughter was. They stopped there in a castle. Póv' Minin' told Pedr' to stay at home to cook while they went hunting. When Pedr' finished cooking, a giant arrived; he asked for a pipe, tobacco, and food. Pedr' said, "I can give you a pipe and tobacco; but I can't give you anything to eat, because my companions are away." They began to fight, they fought and fought; the giant kicked Pedr', he broke his leg. When the others came, they asked for something to eat; Pedr' told them there was nothing ready to eat, because he went out to get wood and fell and broke his leg. The next day they left Paul at home to cook. When Paul finished cooking, the giant arrived; he asked for a pipe, tobacco, and something to eat. Paul said, "I can give you a pipe and tobacco; but I can't give you anything to eat, because my companions are away." They began to fight, they fought and fought, the giant kicked Paul and broke his leg. When the others came, they asked for something to eat; Paul told them there was nothing to eat, because he went out to get wood, he fell and broke his leg. The next day they left José at home to cook. When José finished cooking, the giant arrived; he asked for a pipe, tobacco, and something to eat. José said, "I can give you a pipe and tobacco; but I can't give you anything to eat, because my companions are away." They began to fight, they fought and fought; the giant kicked José and broke his leg. When the others came, they asked for something to eat. José told them there was nothing ready to eat, because he went out to get wood, he fell down, he broke his leg. Póv' Minin' decided to stay at home to cook. If the others were good cooks, Póv' Minin' was still better. After he had finished cooking, the giant arrived; he asked for a pipe, tobacco, and something to eat. "I'm not going to give you a thing," said Póv' Minin'. He gave the giant a slap (on the nape of his neck). The giant turned a somersault. He got up to fight with Póv' Minin'. They fought for one hour, until Póv' Minin' got tired. To rest he turned into an ant, he went under the feet of the giant. Then he turned back into a man, he started to fight again, he slashed with his cutlass. The giant begged him not to kill him. "I have a note for you to take to my brother." Póv' Minin' took the note, he cut off the giant's head. He cut up his body, he put it into a barrel. When his companions came, he said to them, "This is what I have for you to eat." (This was his joke.)

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[1] Compare Coelho, 51.

[2] Or fortifications. A few years ago the only fortress in the Islands was in Cab' Verde, at Santiago, the capital. Here there was no bell, nor was there a bell at barracks (*quartel*) elsewhere in the Islands. The bell (*sino*) is rung in the church in connection with christenings, weddings, and funerals, and for evening prayer (*Ave Maria*).

Póv' Minin' got three hundred fathoms of rope to lower him into the mine. He got a bell too. He told his companions, "When I ring it, you will know I am at the bottom." They lowered him half way, they let him go. He fell, he lay sick for seven weeks with leprosy. A woman came, and said, "O poor wretched fellow!" (That was the Virgin Mary.) She made a reed[1] knife to clean his sores, within three days he was up and about again. He went through the mine, he went to the house of the giant's brother for whom he had the note. When the giant read, he became wild to fight with Póv' Minin'. Póv' Minin' fought, he grew tired, he turned into an ant to rest under the giant's feet. He turned back into a man, he killed the giant. Then Póv' Minin' went to the house where the king's daughter lived. She hid Póv' Minin' under her bed; for, if the man who was with her found him there, he would kill him. He was coming right away with thunder and lightning, wind and rain. Póv' Minin' said, "Well, tell him I am not afraid of any man." When the man came, he said, "I smell royal blood." Póv' Minin' jumped out from under the bed; he said, "I will draw from you the blood of justice." Póv' Minin' fought with him, he killed him, he carried off the king's daughter to the mouth of the mine. There he rang his bell, but he got no answer. After a while the woman came who had cured him of his sores. The king's daughter, who was half animal and half human, felt ashamed; she hid herself from the Virgin Mary. In an instant, before they knew it, they were standing on top of the earth. (The Virgin Mary had pulled them up.) They went to the king's house, and the king rang for all his people to come to meet them. The three companions had returned to the king; they told him that Póv' Minin' had been lost, they did not know where he was. The king asked him, "What do you wish done with these men who played you false?" Póv' Minin' answered, "I don't want anything done to them. Send for four wild horses,— one from the north, one from the south, one from the east, and one from the west. Tie to them these three men, ring your bell, loose the horses, let each [horse] go his way." The king married Póv' Minin' to his daughter. He gave him half his kingdom to rule over.

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[1] *Cariço* is hollow, jointed reed which is used as a knife.

14. LITTLE BALD-HEADED.[1]

There was a wolf with [his] nephew and Jaguar. They lived together. Nephew went out to get wood. He met a pregnant woman with a big bundle of wood. The woman called to him to come help her put it on her head.[2] Nephew said to her, "Why don't you call your husband to come help you put it on?" The woman heard a voice inside of her saying, "Mother, wet your little finger in your mouth, knock it three times on a stone, I shall be born, I will help you put it on your head." When they went home, the child told its mother it was going to get fire in the house over there. "My son, you are born to-day, and you want to go and get fire in a place you don't know!"[3] Little Bald-Headed took with him a stick and some *lóló*.[4] He tied the *lóló* across the road, and he went into the house. "Sir Wolf, I came to get fire," he said. "Go get fire, but don't you look up!" There was meat hanging from the ceiling in the kitchen. Little Bald-Headed went in, he looked up, he pulled off a ham, he ran. Wolf saw him, he ran after him, he caught in the tied-up *lóló*, he fell.[5] The child beat him. When Wolf came back all beaten up, the others asked him, "What is the matter with you?" He answered, "I went to split wood, I hit my leg with the *machad'*."[6] Jaguar said, "To-morrow I stay at home to cook." The next day Little Bald-Headed put out the fire; he said to his mother, "I am going to get fire." He took with him a stick and some *lóló*, he tied it up in the road again. "Mistress Jaguar, I came to get fire."—"Go get fire, but don't you look up!" Little Bald-Headed looked up, he pulled down some meat, he ran out. Jaguar ran after him, she fell in the tied-up *lolo*, the child beat her. When [they] came, they asked her, "What's the matter with you?"—"I went out to split wood, I hit my leg with the *machad'*." Nephew said, "To-morrow I stay at home to cook." Next day Little Bald-Headed went to the house to get fire. "Sir Nephew, I came to get fire."—"Go get fire, but don't you look up!" The child looked up, he pulled down some meat, he ran. Nephew ran after him, he fell in the tied-up *lolo*, the child beat him. When he went home, he said, "The best thing for us to do is to move away from here. If we don't move from here, the child will kill us all. We'll fill up a barrel with *camoc'* [1] and milk to eat on our way." They gathered in their cows and goats, they drove them ahead. Wolf carried the barrel of *camoc'* on his head. Midway Wolf said, "I'm hungry, it's time to eat." [2] They began to eat the *camoc'*, Wolf's spoon struck the head of the child.[3] He jumped up, he started to go, he told them that the cows ahead needed attention. He went, went, went. He asked Jaguar and Nephew, "What size do I look?"—"The size of a donkey." He went, went, went. "What size do I look?"—"The size of a chicken." Then he called out, "The best thing for you to do is to run. That child is in the *camoc'*." They started to run. They ran themselves to death. Little Bald-Headed took their cows, he drove them home to his mother. He said, "This is a fortune which God has given me." Yesterday I was passing that way, I saw them.

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[1] Informant, Jesufin' Lopes of Fogo. This tale is very generally known to Fogo Islanders, but apparently exclusively to them. "Bald-Headed Elf" is a name for Tortoise on the Slave Coast (Ellis 3 : 258). Among the Cape Verde Islanders it is said of a bald head, "Head bald as a tortoise [*Cabeç' pelad' sima di tartaruga*]."— The tortoise does not figure in the island folk-lore. The only belief about the tortoise I have heard of is the belief that if tortoise-eggs are seen on the shore, it will rain before the week is out. But the origin of *menin' pelad'* is probably not African (see JAFL 25 : 255). Compare Portugal, Braga, XLVII; Portugal, Coelho, XXII; Gold Coast, Barker and Sinclair, 147–153; Hausa, Rattray, 1 : 210–230; Hausa, Tremearne, 354–357, 415–417; Benga, Nassau, 159–163; Angola, MAFLS 1 : V; Basuto, Jacottet, III; Bahamas, MAFLS 13 : No. 93; Georgia, Harris 2 : LV; Georgia, JAFL 13 : 26, No. 7; North Carolina, JAFL 30 : 168; Mexico, JAFL 25 : 244; Philippines, MAFLS 12 : 31–35; France, Cosquin, 1 : 3; Micmac Indians, JAFL 25 : 257; Thompson Indians, JAFL 29 : 307. Comparative: Bolte u. Polívka, XCI; Panzer, I.

[2] In one variant she meets an old man; in another she merely exclaims, "O God! if my child were born, I'd send him to get fire."

[3] Compare Timne, Thomas, 18.

[4] A plant which supplies linen-fibre.

[5] *Variant:* The little boy lassoes him. "*Zac casolet*," he says. ("That was magic," commented one informant, a boy born on Cape Cod.) *Zac* or *sac* means "to lasso;" *casolet*, "the running loop."

[6] *Variant:* Too sick to cook. Sick with yellow-fever.

15. KIDNAP.[4]

What thing thing? There was a woman, she had a son. This day she went to the plain, she left him in the house of her *comadre*. Comadre took him, went to sell him in the house of the King of Bandêra. When she came, she did not find her son, she started north, she saw a goatherd. She said, "Herdsman!" He answered, "*Oi!*" She sang,—

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[1] Corn-meal. The corn has been pounded and roasted. It is eaten with milk. *Camoc'* is a favorite food of shepherds. *Camoc'* (*Gamoc*) has been imported, and is on the market in New Bedford if not elsewhere.

[2] *Variant:* Wolf has noticed that the *camoc'* is drying up; the little boy inside is eating.

[3] *Variant:* In moving they forget two bushels of corn they had in a sack. The little boy has hidden himself in it. As they are eating, the little boy pokes his head through the sack, and Wolf sees him.

[4] Informant, Cosmo Gomes Furtado of Cab' Verde.

"I went to the plain.
Did you not see my son, Bindima di Leilâ?
I went to the plain,
I went and did foolishness,
I left him there with my *comadre*.
She sold him from me for five thousand *cruzad'*,[1]
There in the house of the King of Bandêra,
My son, Bindima di Leilâ."

The herdsman answered,—

"No, I did not see him,
No, I did not see him."

The woman went, went; she met a cowherd. She said, "Herdsman!" He answered, "*Oi!*" She sang,—

"I went to the plain.
Did you not see my son, Bindima di Leilâ?
I went to the plain,
I went and did foolishness,
I left him there with my *comadre*.
She sold him from me for five thousand *cruzad'*,
There in the house of the King of Bandêra,
My son, Bindima di Leilâ."

The cowherd answered,—

"No, I did not see him,
No, I did not see him."

The woman went, went; she met a donkeyherd. She said, "Herdsman!" He answered, "*Oi!*" She sang,—

"I went to the plain.
Did you not see my son, Bindima di Leilâ?
I went to the plain,
I went and did foolishness,
I left him there with my *comadre*.
She sold him from me for five thousand *cruzad'*,
There in the house of the King of Bandêra,
My son, Bindima di Leilâ."

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[1] The *cruzad'*, old coinage, I am told, equalled 400 *reis*; new coinage, 500 *reis* or *meia pés'* (50 cents).

The herdsman answered,—

"No, I did not see him,
No, I did not see him."

She went, went, until she reached the house of the King of Bandêra. She found her son. That day was a wedding-day. Then she was happy. She took her son, she embraced him. They made a feast. The feasts we make are a bit of that feast.

16.[1] KIDNAP: RIDING WOLF: CUTTING THE ROPE.

There were two *comadres*. One was Ganga [a water-fowl], one Owl. They lived together in a little shelter. Each had a child. Every day one of them went for wood, and one staid at home to take care of the children. This day Ganga went, she left Owl at home. She exchanged the beds of the little ones. She covered up her own, she left Ganga's little one in sight. There passed by an old king. He said, "O Owl! how is it that you, ugly and sunken-eyed, have such a pretty child? Who lives here with you?"—"Nobody, I live by myself. You are the first to pass by since I've lived here."—"This child of yours looks more like Ganga than like you. If it is yours, can you not sell it to me?"—"Yes, gladly."—"How much do you want for it? Bring it to the palace this evening and get the money."

Owl looked out and saw Ganga on the mount. She hurried off with the young one, she reached the palace before the hour. The king welcomed her, he called her in. She was nervous, she told the king that she was in a hurry. The king took the child to the princess to put gold beads around its long neck. To Owl the king gave over three thousand dollars. She took her money, she hurried home. When Ganga came home, she found Owl's child in the bed of her own child. She threw the wood down on the ground, she flew out to look for her child. She flew till she came to a corral. She saw a goatherd. She sang,—

"O herder of goats! O herder of goats!
Can you not tell me if you've seen my son
Passing by here in the mouth of Owl?"

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[1] Informant, Joãna Gomes of San Nicolao. Compare, for "Cutting the Rope," Bushmen, Honeÿ, 45–52, 61, 90, 92; Bahamas, MAFLS 13 : No. 94; Georgia, Harris 2 : XL.

The goatherd said to her, "Not more than five minutes ago Owl passed by here with your child to sell it to the King of Bandêra." She went, went, went; she met Wolf.

"O Uncle Wolf! O Uncle Wolf!
Can you not tell me if you've seen Owl
Passing by here with my daughter Badanéla,
To sell her to the King of Bandêra?"

"No, Aunt Ganga, I saw no one pass by here. But, O Ganga! light on my back. I'll carry you to the King of Bandêra." She was afraid; but as long as she was flying, she was free. She said to him, "I can fly faster than you will run." Wolf knew Ganga was hungry. He raised up his tail. He said, "Fly down here and take a bite." Ganga flew down to his tail. She saw his head turn to his tail, she flew up. He turned quickly, he fell on his back like a turtle. Ganga went on her way. Near the king's house she heard the sound of a pestle. The servant was pounding. Ganga began to cry and sing,—

"O pounder! O pounder!
Can you not tell me if you've seen Owl
Passing by here with my daughter Badanéla,
To sell her to the King of Bandêra?"

She alighted on the verandah of the king's house. She picked at the bell with her mouth. The king sent the servant to the door. This servant was the servant who was taking care of the child, she held the child in her arms. As soon as she saw her mother, she began to flap her wings. "This is my mother!"—"This is my child!" The king heard this conversation, he came to the door. He said, "What is this?" Ganga said, "This is my child." The king asked her, "Didn't Owl give you the money?"—"No, I didn't see Owl, I saw only her son. I want my child." The king was sorry for Ganga, he gave her her child. She went and made a nest for herself. From that time she staid far away from Owl.

A goatherd passed with his bag[1] of milk, he saw Wolf lying on his back. He said to him, "How is it that you, a strong man, are lying this way on your back?" Wolf answered, "Ganga came by here, she asked for news of her child, I tried to turn to eat her up; but she was too smart. She put me down on the ground on my back, as you see me. Here I've been for seven days without eating a thing." The goatherd said, "I'd like to do you an act of charity, but you are too greedy. If I gave you some milk, you might kill me." — "Oh, no! Sir Herdsman, give me some milk! I'll carry you home easily on my back." The herdsman put some milk into his gourd cup[1] for Wolf. Wolf drank. He let the man get on his back. "Let's go!" said the man. "When we reach the place where I want to stop, I'll prick you on your back."[2] At the goatherd's door was a hollow. When the herd pricked him, Wolf threw him over his head; the herdsman rolled down, he struck the bottom, he lost consciousness. Wolf started to go around to get him to eat. As he drew near, he saw the man move. He called to him, "O cousin! don't get up by yourself! wait, I will help you up!" But he raised up. Greediness overcame Wolf, he lifted his tail, he jumped. Down there lay Nephew asleep. Wolf fell on top of him, he woke him up. (Nephew and Wolf did not get on together, they were always tricking each other.) The herdsman was still there. He told Nephew how Wolf had thrown him down into this hollow. Nephew said, "I'll put you up whence you can reach home, but don't let Wolf trick you again!" Nephew helped the man up. Wolf was stunned by the fall. Nephew said to him, "Uncle Wolf, you are smart, but others are smarter than you." — "Is that you, Nephew? You are lighter than me. Go get a rope and throw it down to drag me out!" Nephew said, "Yes, sir!" Nephew went to the goatherd for a rope. He gave him a horse-hair rope.[3] Nephew tied one end to a *purge'ra*. He said, "Sir Wolf, when I throw down this rope, tie it around your neck in a running loop." Wolf was anxious to get out, he made two loops instead of one. He said, "Nephew, when you feel me hang, pull up!" Nephew pulled him up a little way, he let go the slack, Wolf hung himself. Nephew went to the house of the goatherd. He was still recovering from his fall. Nephew told his wife the story of the end of Wolf. They wanted Nephew to stay with them as their servant. He was unwilling to stay, because he knew he could do better for himself in another place. The woman said to him, "Let's make a contract! While my husband is laid up, do you go to milk our goats." Nephew was a man who liked milk, he agreed. Next day the woman put a *gufong* of banana in a bag for Nephew. He went to the corral. As soon as he arrived, he began to eat up the things he brought. He milked for himself. The milk that was left was not enough to take to the house. He was so full, he did not give the goats anything to eat, he did not tend them. He was so full, he could not get to the house. When he reached the house, he was almost sick. The woman asked him, "Why do you look sick?" — "I have a stomach-ache. I couldn't even look after the goats." — "I'll make you tea." — "No, Mistress, I want to take nothing, I want something to rub with." The woman rubbed his stomach with oil. The more she rubbed, the more he swelled up. "You're swelling up too much. Better call the doctor." — "No, Mistress! Don't call the doctor!" (He thought the doctor would find him out.) But the woman called the doctor. The first thing he looked at were Nephew's gums. "This man has eaten too much. His gums are bleeding." The woman said, "No, he has just come in from the corral." The doctor said to her, "To prove it, heat some water and give it to him." The woman brought water, the doctor poured it down his mouth. His gums stopped bleeding, he threw up all he had eaten. The woman said to him, "Nephew, where is the goats' milk?" — "Mistress, when people go to the corral, they never bring milk home." — "I have customers coming for the milk. You have brought none back for them. Our contract falls through to-day."

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[1] Made of goat-skin. The skin is taken off whole, the neck serving as the mouth of the bag. The legs are tied up, and over the tie-up is placed a piece of skin which is also tied. The bag is thus water-tight. The skin has been steeped in *folh' goiabera* to remove the hair.

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[1] The split half of a gourd used as a cup.

[2] With a *pó di crusera*, a pointed stick of *cariço* used to jab donkeys on the neck.

[3] Cow-hair is used for the strongest kind of rope.

There go little shoes down the cliff.
Let the littlest go get them.

17. THE WOMAN AND THE FRIAR.[1]

There was a woman who made out her stomach ailed her. She told her husband to go to sea to fish for a *xalarico*,[2] the only thing that would cure her stomach. When he went to sea, a friar came to visit her. On his way to sea he met a *saib'*.[3] The *saib'* said to him that she would help him catch the friar for forty dollars and a dun mare. Then the *saib'* wrapped him up in a mat.[1] She carried it to the house of his wife, where she asked for shelter for the night. The woman gave her shelter. She put the mat in a corner back of the door. Supper-time, the woman and the friar were sitting at the table eating. They invited the old woman to eat with them, afterwards to tell them a story. After supper she sang, —

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[1] Informants, José Barros of San Vicente and Joachim Cruz of San Nicolao. The first part of the tale was told by Barros, but it was known to Cruz. He sang the songs, and he told the second part of the tale. It is presumably a composite. Compare Bahamas, MAFLS 13 : No. 38. Comparative, Bolte u. Polívka, XCV.

[2] *Variants: Xalere* (San Nicolao), *poloubeta* (Cab' Verde).

[3] *Variants:* (*a*) The wife pretends she has consulted the doctor, and the doctor prescribes *xalere*. Her husband goes fishing for a week, and does not catch one. On his return she complains again. He goes for a month. He returns home. She still complains. He

"I am a gray old woman,
I am eating and drinking,
I am earning forty *patacas* [2] and a dun mare."

The woman was pleased with the song. The friar sang, —

"I am a friar and a friar at that!
I am eating chicken and capon
At the expense of my . . . (?)"

The woman sang, —

"My husband went to sea, to the mountain,
My husband went to sea, to the mountain,
He went to fish for a *xalarico* fish."

The old woman sang, —

"I am a gray old woman,
I am eating and drinking,
I am earning forty *patacas*,
Together with a dun mare."

The friar sang, —

"I am a friar and a friar at that!
I am eating chicken and capon
At the expense of my . . . (?)"

The woman sang, —

"My husband went to sea, to the mountain,
He went to fish for a *xalarico* fish.
Pray God that he never comes back!"

Next morning [3] the old woman took out the mat and left. Then the husband came out from the mat. He entered the house.

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sets out again. He wants the fish because he loves his wife dearly. . . . The old woman he meets on the seacoast tells him there is no such fish in the sea. (San Nicolao.)

(*b*) The little boy goes after his father to report the riotous living at home. The man does not believe the boy, beats him, and sends him home. Then the man meets the old witch-woman (*velh' f'itice'ra*). (Cab' Verde.)

[1] Mat plaited of the ribs of banana-leaf or of *cariço* (see p. 74).

[2] *Pataca* means both a coin (320 *reis*) and a white spot on a gray horse, so we may suspect a pun.

[3] *Variant:* At four. They are singing and eating until then. (San Nicolao.)

The friar ran, he got under the bed. The woman made out that her stomach was better, but was not yet well. The woman asked him if he had brought the remedy. "I have a better remedy than what you told me to get." The man took a stick to push out the friar from under the bed. The woman asked, "What did you say?"—"I asked if you had anything good for me to eat?" The woman gave him some samp. There was a little boy who slept in the house. The man said, "Call the little boy, because I can't eat without him." When he asked the boy to eat, the boy said to him, "I don't want to eat this food." The man asked, "What do you want?"—"I want the roast beef and the wine which are in the cupboard." The man asked the woman, "Have you got that?"—"Oh, yes! I forgot about it." After they finished eating, the man said to the boy, "Now tell me a story before you go to sleep." The boy said, "Once my father had a lot of pigs which he sent me to take care of. One pig ran from the others. I took a stone, I hit it on the leg. I broke its leg. When my father came home, I told him that I broke the pig's leg. He took a whip, he whipped me. I made water just like that barrel of wine the woman has in the store-room." The man sent the woman in to get the barrel. The boy continued to relate, "My father whipped me again. I opened my eyes like that friar under the bed."[1] The man pulled out the friar. He tied him to two horses,— one from the north, one from the south. Then he let the horses loose to go to where they came from. His wife he put in a barrel of tar, which he set on fire. The ashes he scattered at the foot of the stairs.[2]

18. BIG-JOHN AND LITTLE-JOHN.[3]

There were two men with their wives,— one named Little-John; the other, Big-John. Little-John had one horse, Big-John had two. Big-John's horses were handsome and good animals;

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[1] *Variant:* The woman had refused to take the little boy in. When the husband asks the boy for a story, he says, "My mother beat me till I felt like that mince-meat (*languiç*') in the closet. Then I pissed like that wine in the closet. I cried my eyes red like that man under the bed." (Brava.)

[2] *Variant:* The wife he dismembers. The friar he nails by his hands and feet to a cross, to be butted by a calf that had been without milk all the time his master had been away fishing. (San Nicolao.)

[3] Informant, Joachim Martins of Fogo. Compare Portugal, Braga, LXXXIII; Bahamas, MAFLS 3 : XXXV; Bahamas, MAFLS 13 : No. 38; Louisiana, MAFLS 2 : XXVII; Santal, Bompas, LXII, LXVII; Philippines, MAFLS 12 : 183–197; Porto Rico, JAFL 34 : 170–172, 181; Yukaghir, PaAM 20 : 14–19. Comparative, Bolte u. Polívka, LXI. See pp. 55–56.

Little-John's horse was no good. One day Big-John said to Little-John that if his horse whinnied again, he was going to kill it. The horse whinnied, Big-John killed it. Then Little-John took the skin, he cured it. He started out to walk; he arrived at a house, where he asked the woman to give him shelter. The woman said to him, "I can't let you come in, because my husband is away." So Little-John waited outside the door. At midnight the husband returned. He found Little-John standing by the door, shivering with fear. The man asked his wife, "Why did you leave the fellow outside and not call him in?"—"I didn't let him in because you were away." The man told the woman to get supper for him and Little-John. The woman said she had nothing to eat but cold tea. When Little-John sat at the table, he put his horse-hide at his feet, he pressed his feet against it. He pressed, pressed, pressed. "What are you doing?" the husband asked him. "What is the skin telling you?"—"It tells me that if you go to the cupboard, you will find enough to eat." The man went to the cupboard, he found plenty. "What does it tell you now?" he asked Little-John. "It tells me that if you look again, you will find wine." The man begged Little-John to sell him the hide. Little-John said to him, "Yes, I will sell it for two *quarta* of money." Then he asked the man to give it back to him, he would show him still more. Little-John pressed his foot over it; he said to the man, "Go into the next room, uncover the barrel there, you will see what you will see." In this barrel was a devil. When the man saw the devil in the barrel, he covered it up again; he called to Little-John to come back. Little-John had started, he came back again. "I've nothing to do with it. The contract is closed."—"If you'll only come back and take away what is in the barrel, I'll give you double what is inside of the barrel. I'll give you double what I gave you before." Little-John came back, he took the devil out of the barrel, he got his money. When he reached home, he sent to borrow a *quarta* to measure the money. When he sent the *quarta* back, two pieces of silver were sticking in the basket.[1] "What were you measuring in the basket?" Big-John asked him. "I was measuring the money I got from the horse you killed," answered Little-John. "You got two *quarta* for your little horse," said Big-John. "My horses are bigger, I might get four *quarta* or more for them." As soon as he reached home, he killed his two horses, he tied up their skins, he put them on his back, he went into the city; he called out, "Who wants to buy horse-hide, raw, raw horse-hide?" He found no purchasers, he returned, he told Little-John that he was going to kill him for his lie. "You didn't do it right," Little-John said to him. "You took the hides raw; had you cured them, you would have sold them like me."

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[1] This English word was used in place of *quarta*.

Big-John said he was going to kill Little-John's grandmother. He killed her. Big-John put her in a chair, he wheeled her to a store in town. He asked the storekeeper for something to drink. He turned to his grandmother; he said to her, "Grandmother, if you were not asleep, I'd give you to drink too." The storekeeper said to him, "Why don't you wake her up?" — "I don't like to," answered Little-John. The storekeeper went up to her, he shook her, she fell off the chair. Little-John said, "What have you done? You've killed my grandmother!" — "Don't tell anybody, I'll give you what money you ask for," said the storekeeper. He had her buried, he gave Little-John four *quarta* of money. When he returned home, he sent to Big-John for his *quarta*. When he sent back the measure, two pieces of money were sticking to it. Big-John asked Little-John where he got the money. "I sold my grandmother." Little-John said to him, "You see, everything bad you do to me turns out good. You kill my horse, it turns out good. You kill my grandmother — much better yet." Big-John went home, he planned to kill his grandmother. "If for his grandmother he gets four *quarta*, my grandmother being a larger woman, I might get eight." After he killed his grandmother, he put her on his back, he went into the city; he called out, "Who wants to buy a dead body? I will sell it cheap. Who wants a dead body?" The authorities of the city ran after him, he dropped the body, he ran home. He went to Little-John; he said to him, "Little-John, you made me kill my horses, I got nothing for them. You made me kill my grandmother, I got nothing for her. Now I'm going to kill you." He put Little-John into a sack, he put it on his back. As he was passing by a church with the sack on his back, he said to himself, "I ought to go in to ask a pardon for my sins, for the thing I am going to do." He asked himself this question three times, he went into the church, he left the sack at the door outside. Just then there passed by a herdsman with a big herd of cows and goats. When he saw Little-John in the sack, he asked him what he was doing inside the sack. Little-John answered, "They've put me in the sack to throw me into the sea because I don't want to marry the king's daughter. Besides, I don't know how to eat with a knife and fork, I am not going to marry her." The herdsman said, "I know how to use a knife and fork. You get out of there, let me in! I'll marry the king's daughter." Little-John let the herdsman take his place in the sack. He took the guitar and everything the herdsman had, and his cows and goats. He went home with them. When Big-John came out of the church, he found the sack lighter than it was. "The sack is light," said he, "because I went into the church and got pardon for my sins." He took the sack to the shore, he loaded it on a tender, he went out on the water, he threw it into the sea. When he went home, he saw Little-John passing by with his guitar and his cows and goats. "You see, everything bad you do to me turns out good. You killed my horses, it turned out good. You killed my grandmother, it turned out even better. You put me into a sack, you threw me into the sea; there at the bottom of the sea I found all these animals." Big-John said, "I was wrong to do all that, but put me into a sack and throw me into the sea. Throw me farther out than I threw you; farther out and deeper I can get more animals." Little-John put him into a sack and took him out on the water. He said to him, "This is the place to throw you into the sea." — "No, go farther out," begged Big-John. He went farther out. He said to him, "This is the place." — "No, go farther out." — "This is the place." — "Just a little bit farther." Then Little-John threw the sack into the sea. He went home, he enjoyed his life in peace.

Little shoes run down the street. A man's jump. A snout full of *camoc'*. He fell on his back, he broke his back; he fell on his face, he broke his face. At the door of my Uncle Tomé is a head [*pé*, "foot"] of cabbage. It is not high, it is not low, it is the height of a new *cruzad'*.

19.[1] THE INTERRUPTED DINNER: UNDER THE HAT.

Once there was a man who enlisted as a soldier. He got thirty *reis* [2] the last of the month. As his time was ending, he said to himself, "Now I will see if I can save my pay, and at the end have something in my pocket." He saved and saved until he had saved up three *bintem* [sixty *reis*]. He thought, "What shall I do with this money? I'll buy a book of regulations with it. I will show it to my people at home, they will see what I have learned." He took farewell of his comrades. One gave him a pipe, another tobacco, others gave him other presents. He went, went, went, until he reached a house, where he asked for shelter. The woman in the house said to him, "My husband is away. I can't let you in, but you can go into the stable." — "Good! What I need is just a cover from the sun." He saw her putting out roast chicken, roast turkey, roast beef, bread and wine, on the table. There were two friars who used to come to her house to pass the time. After a while they heard some one at the gate. It was the woman's husband who came from work. The woman hid the things under the bed and in the cupboard. She went to meet her husband. She laid the table for her husband with *pápa* and milk. While he was eating, the woman told him about the man she had sent to the stable. The man said to her, "Had it been one you liked, you would have had him in here; but that poor man you sent to the stable." He went out and brought in the soldier. The man asked him, "What do you do?" — "I am a soldier, my time is up, I'm on my way home." — "Well, since you are a soldier, tell me some stories about your life." — "I haven't any stories to tell, but I have a little book that can divine fortunes." — "Let it divine a bit." The soldier looked into his book; he said, "Go to the cupboard, you will find some roast beef." — "Roast beef in my house! No!" — "Yes, go there, you'll find it." The man went, he found the roast beef. The man exclaimed to his wife, "With all this in the house, you don't put any of it on the table!" The woman answered, "You forget it is near Easter."[1] She put it on the table. The man begged the soldier, "Can you not make your book divine a little more?" — "Yes, go to that drawer, you'll find a roast turkey." The man said to him, "Divine again." — "Go under the bed, you'll find a roast chicken." — "Divine again." — "Go on the other side, you'll find bread and wine." The man put all these things on the table, they began to eat. Then he asked the soldier to sell him the book. "No, I can't sell it, because, when I'm in danger, the book helps me." — "Oh, sell me the book! I'll give you seven donkeys loaded with money." — "I can't sell it; but, seeing it's you, I will sell it." The soldier gave him the book, he took the loaded donkeys, he went his way. The man told his wife to invite all their *compadres*, *comadres*, and friends to come to dinner with them. "You needn't build a fire." The guests arrived. Among them was a *compadre* who had in particular the run of the house. "I don't see any smoke here. If there is to be nothing to eat, I'm going home to eat." The master of the house answered, "Have patience. Can't you wait?" After the *compadre* had asked three times if there was nothing to eat, the master of the house asked them all to come to the table. He gave the book to the *compadre*. He said, "Read me where I'm going to get it." Compadre read, "Present arms! March! Right about face! Halt!" The man said to him, "Stop your fooling! That book is all right. Read where I'm going to get it." Compadre read again, "Present arms! March! Right about face! Halt!" The man took the book; he read, "Present arms! March! Right about face! Halt!"

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[1] Informant, Verissime Brito of Boa Vista. For "Under the Hat" compare Guatemala, JAFL 31 : 478; Thompson Indians, JAFL 29 : 314. Compare, for a like theme, Bahamas, MAFLS 13 : No. 102; North Carolina, JAFL 30 : No. 18; Porto Rico, JAFL 34 : 165–166.

[2] Seven and a half dollars a month was the pay of a soldier in the Islands twenty years or so ago.

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[1] That is, she was preparing for the feast on that day. Every one fasts from "what has blood in it" on Good Friday, and some fast the preceding forty days. People will not punish children on Good Friday, letting the punishment go over to Saturday. In the Islands, birds do not fly on Good Friday, I was told, nor do they sing. Ceremonial continence is observed the night of Good Friday, and the married sleep that night in separate beds. The story goes that formerly they would sleep in the same bed, but a couple once became inseparable until a priest separated them with holy water. Good Friday is the only occasion on which conjugal continence is ceremonially observed.

The man had a horse that could run the seven divisions of the world without tiring or sweating. About five o'clock he saw the soldier. When the soldier looked back, he saw a cloud of dust; he drove the donkeys off the road; he took off his hat, he put it over a pile of dung in the road; he knelt on the ground, making as if to hold the hat down. "Ei, man! have you seen any one pass here with seven donkeys? It's somebody who slept in my house last night, he stole all my things, to my coat and trousers. He left me only the shirt I have on." The soldier answered, "I know where he is, but you're too tired to go after him. Give me your horse. I'll go myself if you'll hold down my hat." He held it down. The soldier gathered together the donkeys, he went his way, he left the man holding down the hat. He waited; he said, "I'm going to get out the bird under this hat." He put his hand under the hat, he messed it in the dung.[1] He said, "What a disgrace! That fellow took my seven donkeys, he took my horse that could run the seven divisions of the world without tiring or sweating, now he has made me get into this swinish mess."

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[1] The source of our tale, a Fogo man suggested to me, was a "joke-book" entitled "Bertoldinh'," which is generally read in the Islands. (Compare JAFL 27 : 220–221.) Here a man is fully dressed to go to a feast except as to a suitable hat. So, meeting a well-hatted man on the road, he asks him to hold down his old hat, and not let the quail under it escape, lending him the good hat to go on an errand trumped up.

When the soldier reached home, he built himself a palace. All the boys in that city went to enlist, in order to get money like him.

20. THE TABLES TURNED.[1]

There were Wolf and Nephew. Both were married, Wolf to a pig, Nephew to a goat. Both had a child. Nephew was godfather to Wolf's child, and Wolf was godfather to Nephew's. They had goats and cattle. They took the children out with them to herd the animals, and left the women at home to look after the house. Wolf was cross with his wife, so one day he killed her. He sent the little boy to get wood. When he came back, he asked for his mother. Wolf said, "She is gone." He did not want the boy to know he had killed her. He cut her up and cooked her well, and gave the food to the boy to eat. The boy liked it, and ate, ate, ate. Wolf called out to Nephew, "Nephew, come to my house! I have something for you." Nephew answered, "No, my wife is out. I am looking after the child." Wolf kept begging him to come, and finally he came. Wolf brought out the dish. He said, "Taste my cooking to-day!" Nephew liked it, and said, "Where did you get this? I have never tasted anything as good as this. Where did you get it?" — "It is my wife. I killed her. She was always quarrelling with me." Nephew said, "My wife has begun to quarrel with me too. Don't say anything! I am going to kill her when I go home." Nephew's son was there, and overheard. Nephew went on, "Come with me, and help me kill her! She is washing at the brook. I'll place the *machad'* over the door. When she comes, you help me kill her." The little boy ran ahead, and went to his mother at the brook. He said, "Ma, don't go home! Godfather had his wife to eat for dinner. I heard father say they would kill you. Don't go home!" She started for home. The boy cried, "Don't go home! Don't go home!" She said, "We will go home. He is not going to kill me." On her way to the house she picked some witch beans (*faba f'itice'ra*[2]) and filled a gourd. She called out her husband. "Husband, come, see what I bring you!" Nephew said to Wolf, "I'll go out and bring her in quickly." He went and met her. She gave him the beans. He ate, and said, "This is sweet. Where did you get it?" She answered, "It is sweet because it is the blood of wild wolf." He said, "Don't say anything! I have a *machad'* on top of the door. Wolf is in the house. When we get there, you help me kill him." When Nephew went back to the house, Wolf said, "Where is she?" Nephew said, "Shut up! What have you to do with her? She is my wife." He took the *machad'* and knocked Wolf down. Wolf got up, he knocked him down again. Wolf got up and rushed out, knocking down Nephew, his wife, and the door. Nephew ran after him. People called out, "Run fast! Catch him before he reaches the shore! He is a good swimmer!" Wolf jumped into the sea,[1] and a shark ate him. He kicked so hard inside the shark, the shark spit him out. He landed. He was all scratched up, his back was sore. The flies bit him.

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[1] Informant, Manuel da Costa of Cab' Verde. Compare Timne, Thomas, 28–29; Jamaica, Dasent, 438; Georgia, Harris 3 : VI; South Carolina, Christensen, 101–103.

[2] A large red bean with red blossoms. It grows wild, and is not eaten. It is used as a counter for cards or for *banco di ory* when *ory* lack (see p. 182). As far as I could learn, there is nothing magical about these beans or about their use. *F'itice'ra* may be used descriptively just as we use the adjective "bewitching."

(*Variant a.*[2])

There were two wolves,— one wild, one domesticated. Tame-Wolf was married to Goat. They had two kids. They lived inland in a little hut (*castel*). One day Wild-Wolf came along shouting, "I am mad, mad, mad!" Tame-Wolf came out and said, "Are you crazy? Why do you shout, 'I am mad'?" Wild-Wolf answered, "I am mad because you have married into the race of goats. We are a race of noble blood. You have married into a race of small legs, a race knowing nothing, climbing cliffs out of reach." Tame-Wolf became reflective. "I tell you what you can do," said Wild-Wolf. "Kill her and eat her, and then marry another woman." Goat went with the kids to the well to fetch water. Coming home, she met a man making *calda*.[3] She had a gourd, and she asked him to give her some *calda* to take to her husband. Tame-Wolf had Wild-Wolf hidden under the bed. When Goat reached home, Tame-Wolf did not move to help her put down her water. She said, "Get up! Help me!" He said, "Let me alone! I'm angry with you. You are of a race of small legs, climbing cliffs out of reach."—"Come, help me! I have something sweet for you."—"Pst! Easy, there is another fellow here under the bed." He helped her down with water and *calda*.

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[1] See p. 72 for a better development of this pattern.

[2] Informant, Miguel Dias of San Vicente.

[3] Early stage of sugar.

He drank some, and found it good. He said, "Wait! I'm going to get a stick to beat Wolf under the bed, I am going to beat him because he came between you and me." He called out Wild-Wolf and beat him to death. She pickled him. She said, "That is the meat for us to eat,— the meat of your enemy, one who came intriguing between you and me."

21.[1] HOLDING UP THE CAVE: FATAL IMITATION: PICKING TEETH: THE PASSWORD: TAKE MY PLACE.

Uncle Wolf and Nephew Pedr' went out into the country to steal a pig. They took it into a cave, made a fire, put on the pot. Uncle Wolf sat on one side of the fire; Pedr', on the other. When the [food in the] pot was almost cooked, Pedr' took a little stone, he threw it up to the roof of the cave. As it fell down, he said, "Uncle Wolf, the cave is coming down on us, get up and hold it up!"[2] Pedr' took out the pot, ate up all the food, he went off, he left Uncle Wolf holding up the cave.[3] He held it up for three days, then he jumped aside, he fell down, he split open his head.[4] When he came home, he asked his wife, Zabél Gonçalbe, if she had seen Pedr'. She answered, "No, I haven't seen Pedr'. You better leave him alone and stay home. He'll kill you yet."—"It is I who is going to kill him. I'm the son of my father and the son of my mother. I'm going to kill him. He's my nephew."

Next day in came Pedr'. He said, "Mistress Zabél, where's Uncle Wolf?" Wolf had hidden himself under the bed. He told his wife not to tell where he was. He wanted to catch Pedr'.

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[1] Informant, Matheus Dias of San Anton. Compare, for "Holding up the Cave," Basuto, Jacottet, 1 : 44, note; Kaffir, Theal, 113; Bushmen, Honeÿ, 78; Hottentot, Schultze, 487; Mexico, JAFL 25 : 206, 237; Cora, Preuss, I, 290; Hopi, FM 96 : 212; Apache, PaAM 24 : 74–75; Upper Thompson Indians, JAFL 29 : 313–314. Compare, for "Take my Place," France, Cosquin, 1 : X, XX; 2 : LXXI; Hausa, Tremearne, 214–216; Gazaland, Revue des Traditions Populaires, 10 : 385–386; Bushmen, Honeÿ, 84–86; Jamaica, FLR 3 (pt. 1) : 54; Bahamas, JAFL 30 : 229; Bahamas, MAFLS 13 : Nos. 12, 39; Louisiana, MAFLS 2 : XXVI; Georgia, Jones, LII; Georgia, Harris 1 : XXIII, XXIX; Georgia, Harris 2 : XXXI, XXXII; Georgia, JAFL 13 : 22 (No. 4); South Carolina, JAFL 34 : 14–15; Mexico, JAFL 25 : 200–201, 202, 205, 236; Oaxaca, Radin-Espinosa, 139, 153, 183, 197; Tepecano, JAFL 27 : 204; Philippines, MAFLS 12 : 383–384; Philippines, JAFL 19 : 108–109. Comparative, Bolte u. Polívka, LXI. See p. 63.

[2] *Variant:* Nephew says, "Sir Uncle Wolf, you have more courage than I, you hold it up until I get out our things!" (Fogo.)

[3] *Variant:* Wolf keeps looking up. He loosens one hand, and says, "Cave, you want to bury me, but I won't let you." Next day Nephew passes by: "Nephew, if you are indeed my nephew, take me out of here!" Nephew answers, "For me to get even (*binga*) with you, I must first eat all I have taken out." (Fogo.)

[4] *Variant:* "I came by there yesterday, and saw him still holding it up." (Fogo.)

Pedr' had a large bottle of molasses which he had dumped on his head. When he took off his hat, Zabél Gonçalbe thought the molasses was blood. She screamed. Wolf came out from under the bed. He cried out to Pedr', "O my son, my son! who has done this thing to you?" Pedr' answered, "This is nothing, Uncle Wolf. I told a man to give it to me on the head with a *machad'*, which he did." Uncle Wolf put his hand on Pedr's head, then he put his fingers into his mouth. He was astounded. He called to his wife to get the *machad'* to give it to him on the head to make the molasses come out. "Give it to me! Give it to me!" At her first blow she drew blood. He cried, "Give it to me again! Give it to me again!" She gave it to him again. She split his head in two. Then she went and collected *teixeira*-grass, balsam, and *fedigosa*, to make a plaster to cure his head.

After his head had mended, he started out to the beach to find Pedr'. Pedr' was a fisherman on the beach. Wolf began to pick up snails [?] and crabs to eat. A claw stuck in Wolf's teeth. Pedr' was at the other end of the beach, where he saw Uncle Wolf; but Uncle Wolf did not see him. Pedr' came up; he said, "I've come to pull out that claw for you." He took a pickaxe to take it out. "No, not with that," objected Wolf. Then he took a crowbar to take it out. "No, not with that," objected Wolf. He took a stick. "No, not with that," objected Wolf. He said, "I will take it out with my fingers."— "Good!" said Sir Wolf. He took it out with his fingers. Wolf closed his teeth on his fingers, he bit out a piece. Nephew said to him, "Uncle Wolf, I came here to tell you where you could get something good to eat. Now you've bitten my finger, I won't tell you."— "O Nephew! I'll put the piece back in your finger, even if I have to take a piece out of my own finger."

Pedr' took Wolf to the end of the beach. There was a fish which came in and out every day when the tide flowed and ebbed, and which Pedr' used to suckle. Pedr' said to Wolf, "Say, 'Breast down!' when you want to suck; 'Breast up!' when you have enough." Wolf said, "Breast down!" He sucked. He said, "Breast up!" He did not let go. The tide went out, she went out with it. Wolf said, "Mother Horse-Fish, you are carrying me on a good road, rocking among the waves." She took him far out to sea. Wolf said to her, "Let me go now, I remember Zabél Gonçalbe." Horse-Fish answered, "I haven't got you, you've got me. Who are you?"—"I'm Uncle Wolf."—

"I gave you my breast, thinking you Pedr'. I like Pedr' because he stays by me when the tide is low, so that the birds won't eat me. This time I'll put you ashore. But don't come again!"

As soon as Uncle Wolf reached land, he ran home to find Pedr'. He asked Zabél Gonçalbe, "Where is Pedr'?" Zabél Gonçalbe answered in a temper, "Don't ask me! Unless you leave Pedr' alone, he will kill you." But Wolf started out again to find Pedr'. Pedr' was tied up because they had caught him stealing in a manioc-patch. Uncle Wolf asked, "Nephew, what are you doing here?" Pedr' answered, "There's a feast on here. They wanted me to eat, but I didn't want to eat, [so] they tied me up." Uncle Wolf said to him, "I'll loose you, you tie me."[1] He tied Wolf. Wolf saw them coming with a wooden bowl. He thought that they were bringing him something to eat, he began to jump with joy. "Pedr' is crazy not to want those good things!" In the wooden bowl was a red-hot iron. They shoved it at him. He yelled, "It's not me, it's Pedr'! It's not me, it's Pedr'!" There on a little hill stood Pedr' playing his little drum. He sang,—

"*Tundeng*, my *tundeng*, my *tundeng*, my little drum!
I tied Pedr'!
I did not tie Wolf,
Wolf of the burnt backsides.
Tundeng, my *tundeng*, my *tundeng*, my little drum!
I tied Pedr',
Tied Wolf, Wolf of the burnt backsides."

They shoved the red-hot iron three times into him. He went on crying, "It's not me, it's Pedr'!" Then they loosed him, he went home. He kept his bed for one week. He told his wife that he had been to a feast and got a cat [i.e., got drunk]. She made him a broth.

Little shoes run down to the sea.
Whoever is the biggest, go to the garden.
Whoever is the smallest, go get them.
Whoever does not stay, let him tell his own.

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[1] *Variant:* In return Wolf offers Pedr' his little drum. (San Anton.) [This tale had been spliced into the tale "God makes a Drum."]

22.[1] THE BIGGEST LIAR: CALF AND BULL: THE MAN IN THE SACK.

There were once a man and a woman. They had a son. His name was Little-John. His mother gave him to the king and queen to christen. Little-John was a liar. One day his people went out, they left him at home. A man came along; he said, "O little one! where are your mother and father?"—"My mother has gone to dry up the sea to make a garden, my father has gone to break rocks to make a farm."—"O little one! give me a cup of water." He went, he delayed bringing water. "O little one! are you not bringing me that water?"—"Sir, yes! Wait until I separate to-day's water from yesterday's, from the day before yesterday's, because I want to give you only to-day's water."—"Bring me a light for my pipe." The boy went, he delayed. "O little one! are you not bringing me a light?"—"Sir, yes! My mother has fire here from yesterday and the day before. I want only to-day's fire, which is hotter than the rest."—"Little one, I see you tell more lies than I." The man gave him a cow.

He took the cow to the corral of his godfather, the king. The king had one bull. After several years he went to the king, he asked him for his cattle. The king said, "Here's the one cow which belongs to you." The boy said, "Sir, yes, godfather!" He took his cow, he drove her home. The king had a very pretty tree at his door. One night the boy climbed up on the tree with a *machad'*. He started to cut the branches. The king heard the *machad'* singing. He said, "No doubt it is you, Little-John."—"Sir, yes, godfather! It's me, Little-John."—"What are you doing on top of that tree?"—"Sir Godfather, I am cutting branches to cook soup for my father, who has given birth to a child."—"O donkey! when did you ever hear of a man bearing a child?"—"Yes, sir! just as your bull has given birth to all your cows, so my father has borne a child." The king said, "Go take all the cattle, take them home with you!"

The next day at dawn he was back in the garden of the king, with all his cattle. "Hei, my cows! Hei, my cows!" The king heard him calling; he cried out, "No doubt it's you, Little-John."

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[1] Informant, José Barros of San Vicente. Compare, for "The Biggest Liar," comparative Bolte u. Polívka, CXII.— Compare, for "Calf and Bull," Hausa, Tremearne, 222; Louisiana, MAFLS 2 : XVIII; Philippines, MAFLS 12 : 53–64; Kabyles, Rivière, 162–163; Caddo, Dorsey, 40; comparative, Bolte u. Polívka, II, 370.— Compare, for "The Man in the Sack," Germany, Grimm, No. 146; Timne, Thomas, 23–24; Philippines, JAFL 19 : 108–109; Cora, Preuss, 204–205; and see p. 59 (note 1).

—"Sir, yes, godfather! It's me, Little-John." The king said, "To-morrow I'm going to have you thrown to the bottom of the sea." Little-John went home, he told his mother to kill the oldest cow, to cut it up in four quarters. "Cook it in salt water, — half water, half salt. When my four executioners pass by, give each of them a quarter to eat on the road." His mother did all this. After they had eaten, they felt thirsty. They said, "If we knew where there was water, no matter how far, we'd go get it." Little-John said, "Cut a little hole in this sack, through which I can point my finger, and I'll show you where there's water." After they cut the hole, Little-John pointed in each direction,— north, south, east, and west. The men put the sack on the ground, they went to look for the water. Just then there came along a rich man, with all his wealth, [going] from one city to another. The boy heard him pass; he cried out, "No, sir! I am not going to get married! I am not going to get married!" The man asked, "Who are you inside this sack?"—"Sir, it is me, Little-John."—"What are you doing here?"—"My godfather king has put me in this sack to have me thrown to the bottom of the sea because I don't want to marry his daughter. I don't want to marry her." The man said to him, "Get out of that sack, and let me get in! Take all these things for yourself!"—"Sir, yes. When the executioners come back, just cry out, 'I want to get married, I want to get married!'" When the executioners came back to pick up the sack, the man cried out, "I want to get married! I want to get married!" but they paid no attention to him, they threw the sack into the sea. A week later the boy passed by the king's house with all his riches. The king asked, "O Little-John! where did you find all those riches?" —"O godfather! when the executioners threw me into the sea, I found these riches. But they threw me into shallow water; had they thrown me into greater depths, I should have found greater riches."—"O Little-John! put me into a sack and throw me into the sea." A week later Little-John put the king into a sack and threw him into the sea. A week later the queen, who was left alone, said to Little-John, "Little-John, your godfather stays away a long time."—"Yes, Lady Godmother, my godfather is gathering together all the riches of the world to bring home." But the queen suspected her husband was dead. She put Little-John in a house which she planned to set on fire. The queen's son passed by. Little-John heard him; he said, "I don't want to eat all this white sugar, and pears, and chestnuts, and nuts." The queen's son begged, "O Little-John! let me in!" Little-John let him in, he fastened the door. He went home. Then the queen set the house on fire. She burned her son to death. The next day Little-John passed by the palace. The queen said, "No doubt it is you, Little-John; but I burned the house you were in."—"Yes, Lady Godmother! You set fire to the house, but you burned your own son." She cried, "*Aqui del rei!*"[1] She threw Little-John down a trap-door until she could send [some one] to throw him into the sea. There he mined a tunnel to his mother's house, he escaped. Then he passed by the queen's house. "No doubt it is you, Little-John!"—"Yes, Lady Godmother! It's me, Little-John." The queen said, "I see I can do nothing with you." Then the queen gave him the crown of his godfather. He sent for his mother and father to come to live at the palace. There they live to this day.

23. EGGS OR BEANS.[2]

A wolf was going to embark for another country. The steamer was leaving at seven o'clock. He went to an eating-place, he told the woman to fry him twelve eggs. When the eggs were cooked, it was ten minutes of seven. He ate only a mouthful, he ran for his boat. When the woman came, she found him gone.

Wolf was a worker. In the new country he made fifty dollars a month. Then he ran a store, he made millions and millions. He sent for one of his sons to come and work for him. He became so rich, he didn't work any more. After twelve years he returned to his own country with thirteen thousand dollars. He went to pay the woman for the eggs. He thought to pay the woman a thousand dollars. Nephew was eating in this house. The woman asked him if he knew a man called Mr. Wolf. The woman told him how he came there one day, asked for twelve eggs, ate only a mouthful, and left without paying her. Nephew said to her, "Let us count what twelve eggs in twelve years would come to!" They made out it would come to seven thousand chickens at twelve thousand dollars. Then Nephew went his way. Wolf came in, he greeted the woman, did she not know him? The woman did not know him. "Don't you remember a man who was here twelve years ago and ordered twelve eggs, and ate only half an egg and left for the boat?" The woman said, "Oh, yes! now I remember you." He put one thousand dollars on the table for the woman. The woman refused to take it. The woman gave him the bill. Wolf began to figure it out. The bill increased to so much, he could not figure any more. The woman took him to the judge to get justice. Wolf was sad. Wolf had a friend called Demon. He went and told him the whole story. The judge sent for Wolf, he showed him the bill. "Are you going to pay it or not?" asked the judge. Wolf began to tremble with fear, he could not speak. "Have you a lawyer? You must look for a lawyer, or I shall send you to prison for life." Wolf went out, he met Demon. He told him all that passed. Demon said, "Go tell the judge you have a lawyer. I am your lawyer." The judge told Wolf to return with his lawyer the next morning at nine o'clock. At nine Demon did not appear. Wolf began to tremble again. The judge said to him, "You ought to be shot for saying you have a lawyer when you have none." At half-past eleven Demon arrived, late. "Are you the lawyer for that rascal? Is this the time for you to come to court?" Demon said, "I am late because my servant was cooking some beans to plant." The judge said to him, "Say that again." — "I am late because my servant was cooking some beans in order to plant them." The judge said, "I never heard of such a thing, that the day beans were cooked they sprouted." Demon answered, "As cooked eggs hatch out chickens, so cooked beans sprout." Wolf took the thousand dollars he would have paid the woman. He went his way, a free man. The judge sent the woman to prison. Wolf said to Demon, "I will work for you the rest of my days."— "I am your old friend," Demon said to him; "call on me whenever you need me."

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[1] Under serious circumstances, any one might thus call on the king, and people within hearing would come to his relief. Were a woman who was being beaten by her husband thus to cry out, the man would stop beating her. See p. 202.

[2] Informant, Manuel da Costa of Cab' Verde. Compare Jamaica, P. C. Smith, 12; Virginia, JAFL 32 : 358; Santals, Bompas, XII. Comparative, Bolte u. Polívka, 2: 370–371.

Little shoes run from here down. Who knows more, let him tell!

24.[1] WOLF'S NEPHEW MAKES WOLF HIS HORSE: THE GIVE-AWAY (THE SHELTER SHAKES): MOCK BLOOD AND BRAINS: TELL-TALE GREASE.

There was an old man with an old woman with an old basket. The old man was putting his foot in and out. The old woman was putting her foot in and out. From here on what it is, he knows [?].[2]

There was a wolf. He came to town to arrange to be married.[3] He told Nephew how he was going to get married, and at what house he had arranged to marry. The next week Nephew came to town to this house. Nephew told the girl what kind of a man Uncle Wolf was. "He isn't a man fit for you to marry.[4] To prove it to you, I will ride him into town. I will fire off a gun as a signal for you." Nephew knew that Uncle Wolf liked fresh meat. Nephew killed a pig, he hung up the meat in the house. Then he sent for Uncle Wolf to come and see him. Before Wolf came, Nephew tied a piece of pork to his leg with a rag. When Wolf came, Nephew said to him, "I have stored all the meat I need for this year. I want to see the doctor to stop this meat from coming out of my foot. I'll give you five pounds of meat if you will carry me to see the doctor." [5] Uncle Wolf agreed. "I'll give you five pounds more if you'll let me put a saddle on you." Uncle Wolf agreed. "I'll give you five pounds more if you'll let me put on a bridle." Uncle Wolf agreed. "I'll give you five pounds more if you'll let me put stirrups on you, with spur." Uncle Wolf agreed. When they were ready, Nephew got down his gun from over the door. Uncle Wolf asked, "What are you going to do with it?" Nephew answered, "If we see any chickens on our way, we can shoot them, we'll eat them." When they came to the place to shoot, Nephew shot. He told Uncle Wolf, "I've shot two bears.[1] I know where they fell, we'll get them when we come back." Uncle Wolf said, "Good boy! Mark the place well, so we can get them on our return." When they were near the girl's house, Nephew spurred Wolf so hard, he jumped over the gate; he landed inside the girl's yard. Off got Nephew, he tied Uncle Wolf to a fig-tree. The people of the house had dinner ready, the table was set where they could see Wolf standing in the yard. Nephew said to her [the girl], "Take some bones, throw them down in the yard, you'll see what Uncle Wolf is like." The girl threw out the bones, Wolf grabbed them. When she hollered at him, Wolf pulled, he broke his rope, he ran off.

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[1] Informant, Gregorio Teixeira da Silva of Fogo. Compare, for "Wolf's Nephew makes Wolf his Horse," Sierra Leone, Cronise and Ward, 70–75; Yoruba, Ellis 1 : 265–267; Hausa, Rattray, 1 : 186–198; Angola, MAFLS 1 : XXVIII; Hottentot, Schultze, 461–462; Jamaica, Milne-House, 51–53; Jamaica, P. C. Smith, 17–18; Bahamas, MAFLS 13 : No. 19; Louisiana, MAFLS 2 : 112–113; Georgia, Jones, VII, XIII; Georgia, Harris 1 : VI; South Carolina, Christensen, 81–84; South Carolina, JAFL 34 : 5–6; North Carolina, JAFL 30 : 173; Virginia, JAFL 25 : 285–286; Brazil, H. H. Smith, 547–549; Venezuela, VAEU 20 : 276.—Compare, for "The Give-Away (The Shelter shakes)," Mpongwe, Nassau, 16–17; MAFLS 3 : 142; Mexico, JAFL 25 : 208; Cora, Preuss, 296–297.— Compare, for "Tell-Tale Grease," Georgia, Harris 3 : XX; Georgia, JAFL 25 : 132–133; South Carolina, JAFL 34 : 3, 4. See, too, for comparative, MAFLS 13 : 70 (note 1); and Honeÿ, 24. See p. 318.

[2] See p. xv.

[3] *Variant:* He wants some one to cook for him, and so he plans to marry a king's daughter.

[4] *Variant:* Nephew is jealous, and wants to marry the girl himself. She says she will marry him if he can make Wolf carry him to her house.

[5] *Variants:* (*a*) The meat episode is omitted; but Nephew claims to be sick, and refuses to go to Wolf's wedding unless Wolf carries him. The saddle, etc., he needs to hold him on comfortably, because he is sick.

(*b*) Miquael, Wolf's wife, and Tares, Nephew's wife, have been wrangling. Miquael tells Wolf that Tares has said that Nephew is going to kill him because he is so greedy. Wolf starts to find Nephew and beat him. Nephew sees him coming, and plays sick. Nephew has killed a cow, and he promises it to Wolf if he will carry him into town to see the doctor. In saddling Wolf, he puts a corn-cob in his anus to hold the crupper in place.... Tares calls Miquael to come out and see her husband riding Miquael's husband. ... "Your husband has ridden mine; but you better go and get some black cloth, for my husband is going to kill yours."

Wolf ran off, he went home; he said to his mother, "I am going to kill Nephew. I am going to build a shelter[2] near the road Nephew takes every day to go to milk his cows. There I am going to kill [my] nephew." The next day Nephew passed that way, he noticed a shelter he never saw before. He said to himself aloud, "Shelter, you are a shelter. If there is anything to steal in that shelter, the top of it will shake." Wolf, who was inside the shelter, gave a shake to the top. Then Nephew took out his strike-a-light,[3] he struck a light, he set fire to the shelter.

Wolf escaped, he ran home. He told his mother how Nephew set fire to the shelter. He said, "But I'm going to settle him yet!" His mother said to him, "You better let the boy go. You can't settle him." Nephew knew that Uncle Wolf was after him. He sent word to Wolf for them to meet and fight, to put an end to the question forever. Wolf agreed. Nephew took two gourds: one he filled with the blood of a kid; the other, with clotted milk. Uncle Wolf was bigger and stronger than Nephew. They fought, fought, fought. Nephew felt that Wolf was going to beat him; he took the gourd of blood, with it he gave it to Wolf; he called out loud, "Uncle Wolf, you take care, you're bleeding a great deal! You may die before you finish this fight!" Uncle Wolf rubbed his hand on his face, he saw the blood. He said, "That is nothing; I am going to kill you, anyhow." Nephew took the other gourd, with it he gave it to him; he said, "Uncle Wolf, you better take care, because this is brain now coming out!"[1] Wolf rubbed his head with his hand, he looked at it; he said, "My nephew, get a rag and tie up my head. Take me home. I'll never fight you again." Wolf reached home; his mother washed his head, she saw that his head was sound. "You're a fool, my son, to keep at this boy."

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[1] *Variant:* Three guinea-hens.

[2] The shelter (*func'*) is built in a conical shape of from eight to twelve (usually twelve) poles of *pulgeira*-wood, forked at the top. It is thatched with one of three kinds of grasses in use for thatching, the finest and most durable being white grass (*palh' branc'*). It will last seven or eight years. The grass is hooped around on both sides with *cariç'* (see p. 42, note 1). An opening is left in the shelter, which may be covered in a storm by a sheep-skin *manta*.

[3] A *pédra lumi*, a fire-stone, is used; and close to it in the left hand is held a stick of *pulgeira*, a wood which burns very readily. Any old piece of steel, a bit of razor or file, is struck against the stone. Shepherds and others in the Islands still use a strike-a-light.

Mr. Wolf and his mother moved to another part of town, where there was no drinking-water. They had only salt meat to eat. They got thirstier and thirstier, until Mr. Wolf could not eat any more of the salt meat. Meanwhile Nephew found a spring. Every day he ran there to drink, and he ate well every day. One day Uncle Wolf followed Nephew, he found the spring. At the spring there was a big rock, behind the rock Nephew was hiding. Wolf began to drink, Nephew from behind the rock began to give it to him with a switch.[2] Uncle Wolf looked all around, he saw nothing. He said, "It is this hat, perhaps, that keeps me from drinking." He threw away the hat. He started to drink again, Nephew gave it to him with the switch. "It is my coat, perhaps, that does not let me drink." He took off his coat, he threw it away. He started to drink again, Nephew gave it to him with the switch. "It is my trousers, perhaps, that do not let me drink." He took off his trousers, he threw them away. He started to drink again, Nephew gave it to him with the switch. "It is my shirt, perhaps, that does not let me drink." He took off his shirt, he threw it away. Now, naked, he started to drink again. Again Nephew switched him. He ran home; he told his nephew, "I found a spring, but something in the spring did not let me drink." Nephew said to him, "I tell you what to do. Go to the king's house, where there are a lot of ducks. Do you ask the king for a duck, you take

[1] Compare Coelho, 14.

[2] Compare Macdonald, 2 : 327–332.

it, you put it in that spring. It will kill that thing, you can drink the water." Wolf went to the king's house. He said, "Sir King, there is a spring where I want to drink, but a thing in the spring will not let me drink. I want you to give me one of your ducks to kill that thing." Sir King gave him a duck. When Mr. Wolf was carrying the duck to the spring, Nephew ran ahead, he hid behind the rock. Wolf threw the duck into the spring. Nephew stretched out his hand from behind the rock, he seized the duck by the throat, he choked it. Uncle Wolf saw the duck shaking its wings; he said, "Thus my ducky duck catches hold, you will kill that thing." When the duck was dead, Uncle Wolf called out, "Ducky duck kills that thing, that thing kills ducky duck too!"[1] Then Uncle Wolf drank.

Wolf came home; he told his nephew, "Ducky duck kills that thing, that thing kills ducky duck too. Now, what am I to do?" Nephew answered, "The best thing I know for you to do is to cook the duck well and leave it in the fireplace over the fire. You lie down, you sleep, at the same hour Sir King will be asleep too; the hour you wake up, Sir King will wake up too. Take the duck to him; tell him that 'duck killed the thing, the thing killed duck too,' and you saw the best you could do was to cook the duck and bring it to him." Wolf cooked the duck, he lay down to sleep. Nephew took the pot with the duck from the kitchen, ate it all up, he left only some grease. He rubbed grease around his Uncle Wolf's mouth, he stuck a bone into his teeth. Wolf woke up, he went straight to the kitchen, he did not find the duck. He said to his nephew, "You are going to tell me what has become of this duck." — "Uncle Wolf, you ate it in your sleep, you didn't know it!" Rage seized Mr. Wolf. Nephew said to him, "Rub your hand on your mouth, you will feel the grease. Don't you see that bone sticking in your teeth?" — "Now, what am I going to tell the king?" asked Mr. Wolf. "Best tell him the truth,"[2] answered Nephew. Wolf went to the house of Sir King; he said to him, "I threw the duck into the spring, the duck killed that thing, that thing killed the duck too, I thought the best thing I could do was to cook it. I left it in the fireplace, I lay down, I slept, I ate it in my sleep, I did not know what I did." The king sent Wolf into the desert. That's why Wolf lives in the desert, where there are no people, because he is not people [human].

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[1] My informant asserted that these words were never sung, they were merely reiterated.

[2] Characteristically told, the whole episode would be repeated. Abbreviatory references are rarely in use.

25.[1] WOLF'S NEPHEW MAKES WOLF HIS HORSE: "WOLF'S A GOOD SWIMMER."

There was a wolf and Nephew. There was famine in the land, they were looking around to get something to eat. Sir Wolf reached the king's house the day the king was marrying off his daughter. It was three days Sir Wolf had nothing to eat. At the king's house he started to cry. The king asked, "What's the matter with you?" He answered, "I'm not crying for myself, I'm crying because your daughter is going to ride on a pack-saddle." (In those days there were no skin [leather] saddles, there were only pack-saddles [of straw].) Wolf said, "I know how to make saddles." The king said to him, "Good! I'll put off the day of the wedding. I'll give you a week to make saddles for us all.[2] You can go into my storehouse,[3] and make up all the skin which is there into saddles." Wolf said, "All right! I'll make it all up in a week." Every day for a week they passed in through the window of the storehouse three buckets of water for Wolf, every day Wolf ate the skin and drank the water. On the seventh day, when the king went into the storehouse, he found only a cow's tail.

He planned again, he fixed the day for the wedding. He invited Nephew to be the *padrinh' di casament'*,[4] for he knew that Nephew would invite his Uncle Wolf to come with him. Wolf would fall into his hands, he would get a chance to beat him for his theft. Nephew invited Wolf. "There is no one to go with me but you, Uncle Wolf. You are my uncle." Wolf said to him, "I can't go. I stole from the king all his skins. I ate them up. I'm not going to his house."[1] Nephew said to him, "You better go. The king is a rich man. He will not bother about the skins. He's forgotten about it." Wolf said, "Good! I'll go with you; but I have to go as your horse, so the king won't know me. The only thing I ask of you is not to forget me when you get there, send me out a bucket full of bones." Nephew agreed, he started to put a pack-saddle on Uncle Wolf. Wolf objected, "Don't put that on, I don't like it!"—"But every one has a saddle on his horse. If I don't put one on you, Sir King will know you." After Nephew put the saddle on Wolf, he started to put the bridle in Wolf's mouth. "Don't put that thing in my mouth! I can't eat with that thing in my mouth." Nephew said to him, "I'll take it off when we get there."—"Well, put it in!" After that Nephew started to put on a spur. Wolf objected, "I don't like that thing, it will rip up my belly, I won't be able to eat any more." Nephew said, "I won't prick you with it. Every one puts on a spur. If I don't put it on, it will look bad."—"Put it on, then; but if you use it on me, I'll kill you when we get home."

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[1] Informant, Manuel Brito of Cab' Verde. Compare, for "Wolf's a Good Swimmer," Russia, Mélanges Asiatiques, 182.

[2] Everybody who can, rides to a wedding. Alongside the horse or donkey of the bride walks a *stribero* (Por. *estribo*, "stirrup") to help her off at the church.

[3] *Tilhad* (Cab' Verde); *casa de mantenç'* (Fogo).

[4] He is the best friend of the groom or the groom's father. Usually he is the man who has carried the proposal of marriage (by letter in San Anton, by word of mouth in Fogo) to the bride's parents or god-parents. He must be a person of some position in order to get recognition from the bride's family. If his proposal is accepted, he receives from the girl's father a present (*prente*), something he keeps as a souvenir. (Fogo.) — The *festa di casament'* is always held in the house of the *padrinh' di casament'*, and it is he who calls for the bride to escort her to the church. His wife, the *madrinh' di casament'*, is escorted to the church by the groom. The two couples stand up together, facing the altar,— bride, *padrinh'*, *madrinh'*, groom. Then the priest leads the bride to the place of the *madrinh'*, who takes her stand in the place of the bride. In the beginning of the ceremony the priest puts the clasped right hands of the couple through a loop of his stole, to remain thus through the ceremony. For this archaic rite in New Mexico, see Dumarest, 148 (note 1). On the wedding-day the bride is supposed to hang her head and not talk. To show respect, she must act as if she were ashamed. People do not like her to act otherwise. (Brava.) — The bride is supposed not to be tearful. If she weeps, it is a sign the couple will not enjoy a *bom vid'* (good life). (Fogo.) — See JAFL 34 : 93–94. The bride's dress is given to her by the groom, or it may be by her own godfather or godmother.

Wolf was a good runner. When Nephew tightened up his rein and gave him the spur, he ran on so fast that in fifteen minutes he was at the king's house. Nephew tied him to the foot of a tree at the street door. The other people came up; Wolf started to dig up the ground, that they might think him a horse. Then the servants began to pass by with food. Sir Wolf begged, "Give me something to eat, give me something to eat!" The servants answered, "We are going to tell Sir King that there is a horse here talking." Sir Wolf answered, "No, no! don't say anything!" But they told the king, the king loaded his gun, he shot Wolf through his eye. At this Wolf pulled back on the rope, he broke the rope, he ran off.

When the marriage was over, the king gave Nephew twenty cows. Nephew took them out to pasture. Within six months he had thirty head. His pasturage was very small, he moved to another place where Wolf happened to be. When Nephew saw Uncle Wolf, he called out, "Uncle Wolf, I've been looking for you!

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[1] *Variant:* At the wedding-feast of the king's daughter, Wolf steals meat from the meat-house. Nephew tells on him, and the king promises Nephew three milch-cows if he will bring in Wolf. Nephew plays sick, and gets Wolf to carry him in to the wedding-feast.

Here are the cattle the king has sent out to you since you left before the wedding. That shot was not for you, it was a wedding-shot."[1]—"Very well," said Sir Wolf, "now you are my cowherd, and I am the master. I'll give you one out of every thirty for you to milk for yourself." (All thirty had calves.) So greedy was Wolf, that he had sucked all his twenty-nine cows before Nephew began to milk his one cow. Wolf begged, "Give me that cow of yours to milk, to-morrow I'll give you two cows." Nephew was afraid of Wolf, he gave him his cow. Next day Wolf gave Nephew two black cows; but before Nephew began to milk them, Wolf had finished milking his own cows; he said, "My nephew, give me those black cows of yours, because black-cow milk is very sweet, to-morrow I'll give you three." Next day Wolf gave Nephew three white cows; but before Nephew began to milk them, Wolf had finished milking his own cows; he said, "Nephew, give me those white cows of yours, because white-cow milk is just like cream. To-morrow I'll give you four." Nephew said to him, "For three days I have had nothing to eat. I'm hungry. I won't give them to you." Wolf answered, "All the cows are mine." He beat Nephew.

Nephew ran away to a hill, Sir Wolf began to suck the white cows. Then Nephew yelled out, "If you are looking for that blind horse, you'll find him down there at the brook, milking a white cow!" Wolf stopped sucking, he looked up. He called out to Nephew, "Is it that king asking for me?" Nephew did not answer him, but yelled again, "Run, run, if you want to catch him! He's a runner. If you don't run fast, you won't catch him!" Wolf left the cow, he started to run. Nephew shouted again, "Better run fast! If he gets to the sea down there, you'll lose him! He's a good swimmer, you won't be able to catch him in the sea!" Wolf ran down to the beach. He could not swim, but he heard what Nephew said, he thought he could swim, he jumped into the sea, he drowned.[2] Nephew came down from the hill, he took those cows, he took the cows for himself.[3]

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[1] In places where they ring the bell (*sin'*) in the church for a wedding, they do not fire off a gun. Where they fire a gun, the gun is in the keeping of some one man, a friend of either family.

[2] *Variant:* Nephew goes on a little hill and whistles. Wolf looks about, but he does not see anybody. Nephew whistles again. Wolf turns his head, he does not see anybody, he goes on eating. Nephew whistles again. Wolf sees nobody. He says, "This thing is with me." Nephew calls out, "Look out, it's with you!" He calls again, "You can't get him if he goes to the sea! He's a good swimmer!" Wolf cannot swim, but he runs to the sea. Nephew calls, "If he dives, you can't get him!" Wolf dives and is drowned. (Boa Vista.)

[3] In the Fogo version, in which the king gets Nephew to bring Wolf, the meat-thief,

Little shoes run up arroyo and down arroyo. Who thinks he knows a better, let him tell it right away!

(*Variant a: "Wolf's a Good Swimmer."* [1])

There was a wolf. He begged God to give him the means to buy a cow for him to mix milk and corn-husks to eat. And when he had it, Nephew wanted to take the cow from him. That day he saw him under the cow, milking. He told Sir King to run with his vassals, because there he was milking under the cow. Then he lifted his head; he said, "You cannot be like me, talking,[2] my cows that I asked the Lord for to give me that I might eat with my corn-husks." He turned under again to milk. Nephew said again, "O Sir King! send all your vassals to run after him." He got up, he ran. He told Sir King to run, because he had the habit of running straight into the sea. He ran, he struck the sea, he plunged in. Nephew staid with the cow.

26. FRIGAJONSI'.[3]

There was a woman had three sons. When she was dying, she called them. "Come here, my sons! I'm going to die," she said to the eldest two sons, "I want you to do whatever your youngest brother bids you." [4] Then she died. The boys lived with their grandmother. One day, João, the eldest, said to the others, "Do you two go out to cut wood. I'll stay at home and make grandmother something to eat." Frigajonsi' said, "I'm going to stay

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in to him, the king gives Nephew three cows in remuneration. Wolf takes these cows away from Nephew and starts to milk them. Nephew goes up on a hill and calls out, "It isn't me milking your cows, it's Uncle Wolf! Run fast! He's a good swimmer!" Instead of drowning, Wolf is caught by a horse-fish (*peixe caballo*), and there follows the sand-plugging episode (see p. 314).

[1] Informant, Cosmo Gomes Furtado of Cab' Verde.

[2] This is unintelligible, but it was impossible to get any explanation. In characteristic fashion, the words were merely repeated without being understood. In such case it is even difficult to make the narrator understand why you are calling for an explanation.

[3] Informant, Antonio Soares Rosa of Fogo. *Jonsi* means "little John." *Friga* is thought of as a nickname, but its meaning seems obscure; one informant said it expressed quickness,— "Quick as a rabbit, that little fellow." — Compare Hausa, Rattray, 1: 162–184; Kabyles, Rivière, 225–230; Apache, PaAM 24 : 77–78; Italy, Pentamerone, 302–308. Comparative: Cosquin, 1 : 46–47; 2 : 280; Köhler, X–XII.— Compare, for the distinguishable incident of exchange of caps, Portugal, Braga, LI; Spain (Catalonia), Maspons, 2 : 24–28; Hausa, Rattray, 1 : 162–166; Hausa, Tremearne, 428–430; Benga, Nassau, 92; Bahamas, MAFLS 3 : XXXVII; Bahamas, MAFLS 13 : No. 80. Compare, for the incident of eating one's own by mistake, Basuto, Jacottet, XXXVIII; Kaffir, Callaway, 16–22; Kaffir, Theal, 99–101; Pub. FLS. 55 : XXXII. Compare, for killing grandmother, Porto Rico, JAFL 34 : 160.

[4] Contrary to practice, for the younger children are expected to obey the elder. The elder are expected to work harder than the younger. The least work is expected of the

at home myself." José, the second brother, said, "Let him stay! Don't you remember that our mother told us before she died to listen to him?" João and José went out, and Frigajonsi' staid at home. He cooked some mush (*pápa*),[1] and he cooked it as hard as a rock. He called, "Get up, grandmother! you're weak from lack of food, eat this mush!" — "O my son! I can't eat this food." — "Shut up, grandmother! you better eat it." She began to eat it slowly; Frigajonsi' took a cook-spoon, he shoved the mush down her throat, he choked her, she died. Then he stood her up behind the door, in her mouth he put a pipe.[2] As the two brothers were returning home, they saw the old woman standing beside the door. "Our grandmother is good yet, she will cook for us still," one said to the other. João began to carry inside his bundle of wood;[3] his hand knocked against the old woman, she fell over backward. Frigajonsi' cried, "You've killed our grandmother!" João said to him, "Well, do you come and bury her." Frigajonsi' said to him, "You killed her, you want me to bury her!" He wrapped her up in a mat,[4] he started out with her. His two brothers followed him. They came to a house where there was a feast. Frigajonsi' put the corpse down on the ground, he went up to the house. Frigajonsi' asked him, "Good night, how goes your feast?" He answered, "Well, but we are short of meat." — "I have a pig over there I can sell you. I will sell it to you for twenty dollars." The man gave him the money. He went his way. When the man found the dead woman in the mat, he called after Frigajonsi'. Frigajonsi' answered, "What are you calling me for? You killed that woman, do you want me to bury her?"

youngest child (*coude*). A *coude* (*cauda*, "tail") is supposed to be lucky (*sortiad'*), particularly in love. (San Nicolao.) See JAFL 34 : 92.

Variants: (*a*) The eldest two sons tell their mother they are going to set out to look for work. They refuse to take Jon Picaninh' or Picarot with them. He follows them. They beat him and take him back home. He insists on going. Finally, to please their mother, they take him along. (San Nicolao.)

(*b*) The eldest two take from their father a sack of money; the youngest takes the sack of blessing. When he catches up with his brothers, they do not want him along because he has no money; but because he is their brother, they do not tell him. (Boa Vista.)

[1] Corn either ground into meal or pounded, and boiled.

[2] *Canhote* is the pipe the women smoke. It has a stem four or five feet long, made of *malgeta*. The bowl is of *spinh'* (see p. 314, note 4). It is kept lighted and replenished with tobacco by a child. The bowl is smaller than that of a man's pipe. Fastened to two eyelets in the stem near the bowl is a loop of cotton, and on it slips a thickish copper needle about three inches long. This needle is used to poke the tobacco in the bowl. Men smoke a short pipe (*pipa*); women never smoke a *pipa*, nor men a *canhote*.

[3] Pieces about three feet long, corded together.

[4] A mat is made of banana-ribs woven with *carapat* or cotton. Men make them, individually or in co-operating groups.

Frigajonsi' and his brothers went on. After a while they came to a manioc-patch. Frigajonsi' began to hoe; when he reached the side of each row, he pulled up a piece of manioc to eat. His brothers said, "We can do that too. As it doesn't kill him, it won't kill us." They weeded the manioc-patch, and they ate manioc until late. That night Wild-Giant came. He asked Frigajonsi', "Who sent you to weed my manioc-patch?" — "Nobody, I saw it needed weeding, the owner must pay me for my work." Wild-Giant said to him, "I'm not going to pay you." — "Yes," insisted Frigajonsi', "you have to pay me." — "Very well. Take this note to my house, you'll get your money there." In the note he told his wife, "Here are three thieves whom I caught in my manioc-patch. Kill them, cook them to serve for supper. I will bring my *compadre* home to supper."[1] João took the note. Frigajonsi' said to him, "Give me the note." João refused to give it, but Frigajonsi' insisted. José said, "João, give it to him. Remember what our mother told us." Frigajonsi' knew how to read, the others did not know how. "Listen to what the giant has written about us: 'Take these three manioc thieves, kill them, cook them to serve for supper. I will bring my *compadre* to supper.'" Frigajonsi' said, "I'm going to write another note. 'My wife, here are three men who have been working in my manioc-patch. I want you to kill our best calf and give them a good supper. When they go to bed, cover them with my spread[2] of seven stripes.'" When the woman read the note, she killed the best calf for their supper, sent them to sleep under the spread of seven stripes. When the giant came home, he said to his wife, "How is it? Have you killed the thieves?" She showed him the note. "Now they will kill me, unless I kill them to-night."

Wild-Giant had three daughters. They went to bed, each of them wore a red cap[3] on her head. Frigajonsi' got up, he put them [the caps] on himself and on his brothers. Wild-Giant sharpened his sword, he came, he saw the red caps on the heads, he thought they were his daughters, he passed them by, he cut off the heads of his three daughters. The boys slipped out; Frigajonsi' called to Wild-Giant, "Ei, Wild-Giant! I stole your manioc, I made you kill your calf for my supper, I made you give me your spread of seven stripes for my bed, now I have made you kill your three daughters! Next time I will kill you!" Wild-Giant said to him, "I'll settle you!" Frigajonsi' said, "I'll settle you first!"[1]

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[1] *Variants:* (*a*) The three fatherless boys meet a lion, and tell him they are looking for one to be a father to them. "I am he," says Lion. . . . He writes to his wife to cook one for breakfast, one for dinner, one for supper. (Cab' Verde.)

(*b*) The three meet a *rei gentiu*. . . . He writes, "oldest for supper, second for dinner, *coude* for breakfast." (San Nicolao.) [*Gentiu* know at a distance what you are doing. They can kill you like a chicken.]

[2] Bedspread of cotton or silk.

[3] Stocking cap.

The three brothers went on, they came to the king's house. The king made Frigajonsi' flower-gardener, and his brothers pigherds. The two became envious of Frigajonsi'. They said to the king, "Do you know what Frigajonsi' is boasting? He says he is able to bring you the horse of Wild-Giant." The king asked Frigajonsi', "Frigajonsi', your brothers say you say you are able to bring me the horse of Wild-Giant."[2] — "I didn't say it; but if my brothers said so, I said so too."[3] He went to where the giant kept his horse guarded by seven companies of soldiers. Frigajonsi' watched them until they slept. Then he jumped on the horse, he set spurs to it, he escaped the shots of the soldiers.[4]

Next morning his brothers said to the king, "Do you know what Frigajonsi' is boasting? He says he is able to bring you the spread[5] of Wild-Giant." The king said to Frigajonsi', "Frigajonsi', your brothers say you say you are able to bring me the spread of Wild-Giant."—"I didn't say it; but if my brothers said so, I said so too." This time Frigajonsi' started later, he arrived at the door of the giant, he turned into a cat. He mewed at the door. The wife of the giant said to him, "It is our lost cat mewing." The woman opened the door, she let him in, and gave him something to eat. Wild-Giant and his wife went to bed, they covered themselves with their spread. The cat went to the side of the bed where the wife lay sleeping, she pulled the spread off Wild-Giant. Wild-Giant said to his wife, "Don't pull off the spread!" He went to sleep again, the cat pulled the spread again. "I told you not to pull the spread. If you pull it again, I'll throw it down in the middle of the house!" The cat pulled it again. In a rage the giant rolled up the spread, he threw it down on the ground. The cat snatched it up, she turned to go. As he reached the door, the parrot called out, "Wild-Giant, don't you know that Frigajonsi' has taken your spread and has gone with it?" The giant yelled to him, "I'll settle you yet!" Frigajonsi' answered, "I'll settle you first!"

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[1] *Variants:* (*a*) Before giving the note, *Rei Moure*, with seven heads and seven arms and seven legs, asks each of the three if he can read; and each, including the *coude*, who can read, says, "No." . . . *Rei Moure* calls out to Fricajonsi', "You asleep?"—"Can't sleep, too many fleas." *Rei Moure* gets up and kills all the fleas. "You asleep?" — "Can't sleep, too many dogs barking." *Rei Moure* gets up and kills all the dogs. . . . Fricajonsi' changes the silver caps (*bareta*) of the king's daughters for the gold caps he and his brothers wore; and the girls he puts on the mats the men were sleeping on, and the men in the girls' beds. . . . As he escapes, he calls back to *Rei Moure*, "If you want something to eat, eat your three daughters!"

(*b*) Jon Picarot puts gold *baretes* of girls on brothers' heads, and white *baretes* of brothers on girls' heads. He also changes the bedclothes (*roupa di cama*). (San Nicolao.)

(*c*) Giant tells his wife he is going to eat the three *bordecs*, they have a lot of money. . . . The brothers cross the river. The giant shouts after the youngest, "You are crossing the river without my permission?" The youngest answers, "Yes, but I am coming back." (Boa Vista.)

(*d*) Father Giant (*Pai Gigante*) has two daughters. Their mother died, and left them a parrot. . . . Piquinh' is a smart boy who steals everything. When there is nothing left to steal, he goes to the house of Father Giant to steal his three *caposetes*. . . . The parrot calls out; Father Giant pursues, and calls to Piquinh', "When you come to my house again, let me know!" Piquinh' answers, "I come at no stated hour, I come at no stated minute. I come when I like." (San Anton.)

(*e*) Lion goes to the boundary-line — *terra margosa* ("the bitter lands") — in pursuit. He calls out after Adrian, "When are you coming back this way?" — "I don't know. When God wishes." (Cab' Verde.)

[2] For this pattern or frame compare Pub. FLS 9 : 55–57.

[3] *Variant:* He would not make them liars. (Cab' Verde.)

[4] *Variant:* The horse of *Re' Gentiu* rings a bell (*sin'*) at the approach of any stranger. When Jon Picaninh' comes to steal him, he rings, but *Re' Gentiu* can see nobody. The second time *Re' Gentiu* says he will cut off his head if he rings again. And so on the third approach of Jon Picaninh', the horse does not ring, and Jon takes him. (San Nicolao.)

[5] *Variants: Manta* (Cab' Verde); *pan* (Boa Vista); *caposete* (San Anton).

Next day in the morning his brothers said to the king, "Don't you know what Frigajonsi' is boasting? He says he is able to bring you the parrot[1] of Wild-Giant that divines for him." The king said to Frigajonsi', "Frigajonsi', your brothers say you say you are able to bring me the parrot of Wild-Giant that divines for him."—"I didn't say it; but if my brothers said so, I said so too." When Frigajonsi' reached the house of Wild-Giant, he and his wife were out. Frigajonsi' hid in a dark corner. Wild-Giant and his wife came home, they went to bed. Frigajonsi' came out, he started to lay hold of the parrot.[2] The parrot said to him, "Take your hand away, nigger hand, I will not keep it, Frigajonsi'." Wild-Giant said, "Parrot, don't utter that name in my house! If you utter that name again, I will get up, I will kill you!" Frigajonsi' stretched his hand out again to catch him. The parrot said to him, "Quiet, quiet, Frigajonsi', quiet!"[3] Wild-Giant got up, he discovered that it was Frigajonsi'. "O you rascal! I've got you now!" He tied up Frigajonsi', he gave him over to his wife. He said to his wife, "Kill him, take out his liver and hang it up over the door. I will invite my *compadre* to give thanks to God[1] before we come into the house." Wild-Giant then went out to invite his *compadre*.[2]

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[1] *Variant:* Rooster (*gall'*). (Cab' Verde.)

[2] *Variant:* He presses a finger on Parrot's claw. This makes Parrot raise the other claw and clasp his wrist. He presses this claw, and Parrot raises the other claw and clasps his wrist,—a little trick used also in stealing chickens noiselessly. (San Anton.)

[3] *Variant:* When Jon Picaninh' tries to steal the parrot "who could speak better than a man through college," the parrot calls out, "Here is Jon Picaninh'!" Jon turns into a louse and hides in the parrot's feathers. Re' Gentiu is so angry with Jon, he says, "Parrot, if you mention that name again, I will cut off your head." Jon lays hold of Parrot, who says not a word. "Jon Picaninh', you made me kill my three daughters, you stole my

The woman picked up her *machad'* to split wood. She could not split it. Frigajonsi' began to cry. The woman said to him, "It is a shame for you to cry like that!"—"I'm not crying for myself, I'm crying for you. You can't split wood with that soft hand of yours. It's seeing you try which makes me cry. If you loosen my hand, I'll split it for you. I'll show you that a man is a man." She untied his hand, he took the *machad'*, he gave the block a blow, the pieces flew. The woman went to get the pieces which flew, she came to put them down in front of him. As soon as she stooped to put the wood in front of him, Frigajonsi' hit her with the *machad'* on the neck, he cut off her neck.[3] Then he cooked her, he put her liver above the door, he put her bones on the bed, he covered them.[4] He said to the parrot, "You must tell me when Wild-Giant is coming. If you do not tell me, I will kill you." As soon as the parrot told him that the giant was approaching, Frigajonsi' took the parrot, he made off to the house of the king. Wild-Giant arrived with his *compadre*. Wild-Giant reached up, he took the liver, he bit off a mouthful, he gave a piece to his *compadre*. The giant said, "Thank God that at last we've got that rascal!" The *compadre* called to his *comadre*. Wild-Giant said to him, "Oh, don't call her! she is resting. She must be tired, she worked hard killing and cooking that robber. Come! let us sit down, let us eat him! Thank God we've got him!" The *compadre* stuck his fork into the stew, he brought it up with a woman's breast;[5] he said, "Was he a man or a woman?"—

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three spreads, you stole my parrot! Are you going to do it again?" Jon answers, "I do it. I do it again." (San Nicolao.)

[1] Before each meal all stand with bowed heads, and the head of the family asks a blessing (*'benç' mensa*).

[2] *Variant:* Jon Picaninh' hides his brothers among the rocks, and then goes back to steal at the house of Re' Gentiu. (San Nicolao.)

[3] *Variant:* After Re' Gentiu has caught Jon Picaninh' stealing his weapons (*ferrament'*), he leaves him to the queen to serve him for breakfast. . . . Jon says, "O queen! you are a queen, and too fine a woman to split wood. Loosen my hand, and I'll split it for you." — "No, I don't trust you." — "If I didn't want to die, I'd never have come here. I'm tired of living." She loosens his hand, and he splits the wood in four pieces. "If I had both hands free, I could split better." She loosens the other hand. (San Nicolao.)

[4] *Variant:* Puts a mortar in bed (Cab' Verde). Makes a pillow look like body covered up (San Nicolao).

[5] *Variant: Cona* [?], where it lies at the bottom of the pot (Boa Vista). The *cona* is

"Oh, he was fat, he had a breast like a woman! That is Frigajonsi', all right!" After they ate, they smoked. Compadre said that he was going to rouse his *comadre*. He took the cover off the bed, they saw the bones. They sat down, they wept.

Next day in the morning his brothers said to the king, "Do you know what Frigajonsi' is boasting? He says he is able to bring you Wild-Giant here to your house." The king rejoined, "I don't believe that he said that!"—"Call him and ask him." The king said to Frigajonsi', "Frigajonsi', your brothers say that you say you are able to bring me Wild-Giant here in my house."—"I didn't say it; but if my brothers said so, I said so too." Frigajonsi' asked the king to give him a barrel with a top and a lock. He took this barrel, he went and took tobacco,[1] rubbed it in his eyes until his eyes reddened and watered, he put on old clothes. He took the barrel to the house of Wild-Giant. When he came near the house, he set the barrel down on the ground; he called, "O my friend! I am thirsty. Can you not bring me something to drink?" Wild-Giant brought him water. He drank. Then they began to talk to each other. Wild-Giant began to tell him about a man called Frigajonsi'. "He stole my manioc, he stole my horse, my spread, my parrot, and he killed my daughters and wife. He is a devil."—"Don't speak to me of that man," rejoined Frigajonsi', "he did the same thing to me. See how he left me! Look at my sore eyes and my old clothes! He left me as you see me." Wild-Giant answered, "He's a devil." Frigajonsi' said to him, "This world is no place for us. I'll tell you what we will do. I'll put myself in this barrel, you roll me a little way, I will come out, you go in, I will roll you too." Wild-Giant said, "Let me go in, roll me first." Wild-Giant put himself in the barrel. Frigajonsi' put the cover on the barrel, he locked it, he sealed it. He said to him, "Wild-Giant, I told you that I was going to settle you!" Frigajonsi' rolled the barrel to the king's house. He went along whistling. He told the king to make a fire in the furnace.[2] They threw the barrel into the furnace. It

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so hard, they break all the plates trying to cut it. Re' Gentiu is dissatisfied with the queen's cooking, so he goes into her room and gives the head on the bed a blow. The head falls down. . . . Re' Gentiu is so overcome, he jumps out of the highest window and kills himself. (San Nicolao.)

[1] Snuff-taking is more or less confined, I have been told, to Cab' Verde. Several of my own Cape Verde Island acquaintances took snuff, including a Fogo Islander, who says he acquired the habit while visiting in Santiago, Cab' Verde.

[2] A stone oven used in making sugar. The fire is built in the concave oven, and over it sits the copper boiler (*tache*).

burned, it became ashes.[1] The king took the ashes to church to a priest to bless. All the ashes they used, and use to this day,[2] are the ashes of Wild-Giant.[3]

(*Variant a.*[4])

[After the father died, instructing Manuel, the elder brother, to mind Fricajonsi' because he was the younger,] Fricajonsi' said to Manuel, "I am going to set our storehouse on fire. The rats in it keep me awake." — "When we burn it, what are we going to eat?" — "We'll work for our living." And so Fricajonsi' burned down the storehouse.[5] He saved a door, they took it with them, they set off to find a living.[6] On their way they came to the house of an old woman. She hired them to work on her farm. Next morning Manuel went out to work, and Fricajonsi' staid in to cook for the old woman. While he was feeding her, he choked her.

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[1] *Variant:* Adrian asks for a horse and wagon and clothes (*bestiment'*) from the king. He drives by Lion's house. Lion calls out, "Sir Priest, Sir Priest! I want to see you. I have much to confess." Adrian answers, "I have no time, I'm in a hurry." Lion insists. Adrian says, "The best I can do for you is to take you in this wagon with me and let you make your confession at my house." Adrian drives Lion to the king's house. The king takes him into custody and sells him. . . . The king gives Adrian much credit, and marries him to one of his daughters. He becomes a king and the owner of the lion that had wanted to devour him. (Cab' Verde.)

[2] Meaning on Ash Wednesday (*Quartafeira de cinza*). Actually the ashes are obtained from burning in barrels the discarded garments of the church's images. The garments are oil-soaked, and the barrels are put out on St. John's Eve and set a-fire. Every house burns up its rags in similar fashion, and the children run through the village jumping over the burning barrels,— *salta São João* ("Jump of St. John").— On Ash Wednesday the priest makes a cross of ashes on the head of every male and on the forehead of every female. See JAFL 34 : 102.

[3] *Variants:* (*a*) The brothers of Jon Picaninh' learn to read and write, because they see it is important to know how to read and write. If Jon had not been able to read, they would all have been killed like rats. (San Nicolao.)

(*b*) "You have money, but no beasts," says the youngest to the two other brothers. The youngest gets one horse from the north, one from the south, and ties the brothers to them. He whips up the horses, and splits the brothers in two. He returns to his father's house and gives him the money.— They live a new life, a life new. (Boa Vista.)

[4] Informant, Pedro Teixeira of Fogo.

[5] Compare Hausa, Tremearne, 410–411; Santals, Bompas, I.

[6] *Variant:* On their father's death, after staying indoors three weeks, the youngest brother (*coude*) sends his brothers to bring in the crops. Their three storehouses are filled with corn, beans, and round beans. "In the storehouses," the youngest now tells the others, "there is an insect that will destroy the crops and us too. We must burn down the storehouses." . . . The eldest brother sends the protesting youngest to the well to get water. As he fails to return, the eldest brother goes after him, and finds him beating the well with a stick and bidding the water run to their house. "What are you doing?" — "Driving the water home, a barrel full is not enough for us." The eldest calls the youngest a dunce, picks up the barrel and carries it home. Next day the eldest brother sends the youngest to gather wood. As he fails to return, the eldest brother goes after him, and finds him beating the bundle of wood which had rolled down the side of the hill. "What are you doing?" — "Beating the wood up hill. If it rolled down, it can just as well roll up." The eldest brother concludes he will not send the youngest out any more.

Then he propped her up by the door, and in her hand he put a *machad'*. When Manuel came back from work, he found Fricajonsi' outside crying. "What's the matter, Fricajonsi'?" — "The old woman is behind the door with the *machad'*, and she won't let me in." Manuel pushed open the door, and the old woman fell to the floor.[1] "Now see what you have done, Manuel! You have killed the old woman. Now you'll have to go to prison." — "Don't tell any one, Fricajonsi'! Let us wait until night and bury her. Only don't tell any one!" They shrouded the corpse, put it on their door, and with it on their shoulders went into the town and cried, "Who wants to buy this pig? Who wants to buy this pig?" — "How much?" asked a man. "Twenty dollars." — "Here's the money, but I'm in a hurry. Put the pig down, and I'll return for it."[2]

They met a man with a live pig on his way to town to sell. "I'm going to take that pig away from that man," said Fricajonsi' to Manuel. Fricajonsi' ran ahead of the man, threw his right shoe in the road, and hid to watch the man. The man came along and noticed the shoe. "If there were a pair, I'd take them with me," said the man. Fricajonsi' ran ahead again, and threw his left shoe in the road, and hid to watch the man. The man came along and noticed the shoe. "Here is the left shoe. I'll tie my pig up here and go back and pick up the other." Out came Fricajonsi' and took the pig.[3]

[Here follows the note-substitution incident. Fricajonsi', who is a *dibinio*, writes a note directing the wife of the king who has employed them to give them each fifty dollars and a bottle of brandy (*agordente*). Now follow the bedspread, the parrot, and the horse-stealing incidents. The cat pulls the bedspread or *manta* with bells at its corners, first from the side of the wife, then from that of the husband, again from husband to wife and from wife to husband. "Don't pull the cover off me!" each exclaims. . . . The bells on the horse jangle, and the king catches Fricajonsi'.

[1] *Variant:* The youngest brother has dressed up in the clothes of one of his brothers the old woman they have adopted as their mother. "She has taken your clothes," he cries, "and won't let any one in." The eldest asks her three times to get out of his way, and then he shoves past her, tumbling her down.

[2] *Variant:* A shepherd sees them carrying the corpse in a bag. "Is that a pig on your shoulders?" — "Yes." — "Want to sell it?" — "Yes." — "How much?" — "Hundred dollars." The shepherd opens the bag to see if his pig is fat. "That's the kind of pig you sell!" he yells after them making off with the money. "Yes, I killed a pig," yelled back the youngest brother, "that woman you killed."

[3] This incident has been introduced from its more usual setting in another tale. See Tale 28.

"The third time I told you I'd get you!" . . . When Fricajonsi' splits the wood for the king's wife with the right hand she has untied, she exclaims, "You are right, a man is a man (*home' é home'*)!" Fricajonsi' covers himself up in the woman's bed.[1] . . . When the king's *compadre* brings up the woman's breast, the king says, "He was a man, but his chest was like a woman's. That is why he was such a bad man." As Fricajonsi' steals out of the house, he calls back, "Do you know what you have just eaten? You have eaten your wife!"]

Fricajonsi' asked the man he was staying with, an enemy of the king's, for a horse and wagon and some tools. He disguised himself as a priest and drove past the king's house. "Sir Priest, where are you going?" called the king. "There is a sick man down the street. I'm going to confess him." — "Confess me before you go," begged the king. And he confessed to the priest all he had done to Fricajonsi'. "I've heard about this fellow Fricajonsi'," said the priest. "Now I must go on to confess the sick man." — "Before you go, make me a casket," begged the king, "for I see you carry carpenter's tools. I'm all alone here. If I die, I want to have a casket at hand for my burial."[2] The priest measured the king for his casket, and made it. "I tell you what we can do," said the priest. "Let me carry you in this casket to where Fricajonsi' is, and then I'll take you out, and together we'll kill Fricajonsi'." The king agreed. He got into the casket, and Fricajonsi' put on the cover and lifted the casket into his wagon. Fricajonsi' had taken with him a horn, and he had told the people, when they heard the horn, to assemble. He blew his horn; and when he reached the house, he shouted into the casket, "I am Fricajonsi', and I have brought you to the man who is your enemy to kill you! You are in his house." When he started to open the casket, the king's enemy said, "I don't want to see him. All I want is to cut the casket through with my sword!"[3]

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[1] *Variant:* Puts a mortar in the bed, with the head of the woman showing. (Cab' Verde.)

[2] It is not uncommon in the Islands for a person to keep his casket on hand, or his shroud and winding-cord. A Fogo man told me his mother had kept her shroud and cord in a box for some years before her death. "She said she wanted nobody to have the trouble to provide them when she died." See JAFL 34 : 95.

[3] *Variant:* Three orphan lads setting forth in the world meet a lion. "Where are you going?" asks Lion. "To look for a man who will be a father to us." — "I am that man," says Lion. He writes to his wife to cook one boy for breakfast, one for dinner, one for supper. . . . That night Adrian, the youngest, exchanges the three red caps worn by him and his brothers for the three white caps worn by the three sons of Lion. . . . Lion has a cock that talks, and in each case it is this cock that tells Lion of Adrian's theft. In pursuing Adrian, Lion cannot pass beyond a certain boundary described as *terra* or *chon*

27. THE TUG-OF-WAR.[1]

One day Rabbit saw a big elephant. He went up to him; he said, "Sir Uncle Elephant, you've big feet, you must be strong." He grabbed hold of Elephant's foot; he said, "Oh, what a big foot!" Elephant said to him, "O you impudent thing! you make me feel like slapping you." Rabbit answered, "Do you know what I feel like doing is to put this rope around your belly." (Rabbit had a coil of rope in his hands.) Elephant said, "What are you saying? Why do you want to put a rope around my belly?" — "To drag you down to the sea and throw you in." — "I'd like to see you drag me to the sea. Put the rope around my belly and try." Rabbit put the rope around Elephant's belly, he started to go towards the shore. He said to him, "My uncle, when you feel me pulling hard, you pull hard too, because, if you do not pull, I'll drag you down to the sea." Elephant sat down, he held on to the rope. Then Rabbit went down to the beach, where he saw Whale. Whale said to him, "What do you want here?" Rabbit answered, "My Aunt Whale, I have a mind to pull you ashore." Whale said to him, "I'd like to see you do it!" Rabbit lassoed the tail of Whale, and Whale started to pull away. "Oh, what a disgrace!" said Elephant. He threw all his weight on the rope. "Oh, what a disgrace, that that little rabbit is pulling me!" He pulled back, he dragged Whale in to the shore. Whale cried out, "What a disgrace! Oh, what a disgrace, that that little rabbit is pulling me this way!" He pulled again, he dragged Elephant down to the sea. "Disgrace! Disgrace!" cried Elephant. Whale heard him, she came inshore. They saw each other; each said to the other, "I thought it was that little rabbit that was there pulling against me." Then Elephant said to Whale, "You belong to the sea, I belong to the land, I'm going after him." Rabbit, who was back of the hill, began to laugh at them. He heard them, he ran, he went where there lay

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margos', ("the bitter land"); there he calls out to Adrian, "When are you coming back this way?" — "I don't know, when God wishes." . . . When Lion begs the priest to confess him, the priest says he is in too great haste to stop; the best he can do is to take him home with him, where he can make his confession. Taking Lion to the king's house (the king was Adrian's employer), he sells Lion to the king, just as he had sold Lion's possessions. The king marries Adrian to one of his daughters, and Adrian becomes king and the owner of the lion who wanted to devour him. (Cab' Verde.)

[1] Informant, Anton da Graça of San Nicolao. Compare Sierra Leone, Cronise and Ward, 118–120; Timne, Thomas, 63; Hausa, Rattray, 2 : 82–86, 132–146; Mpongwe, Nassau, 37–41; Kamerun, Mansfeld, 230; Bahamas, MAFLS 3 : II; Bahamas, MAFLS 13 : No. 34; Brazil, Hartt, 20–25.

the skull of a horse. He went into it. Elephant came by; he said to the skull, "Have you seen a rabbit around here?" The skull answered, "Don't mention his name! When he came this way, he pointed his finger at me, he got me as you see me." Elephant said to him, "Oh, if you see him again, don't tell him which way I went!" He started running.[1] Rabbit came out of the skull; he hollered, "Uncle Elephant, I'm coming after you!" Elephant hollered; he said, "You dried-up tail!" He kept on running. He ran so far away, that nowadays we never see him.

(*Variant a.*[2])

There was once a little rabbit (*coelhinh'*). He was impudent. One day he was going along smoking a cigar. He met Wolf. Wolf said to him, "You've been well brought up! You smoke before a big man like me!"[3] Little-Rabbit answered, "I paid for this tobacco with my money, and not with yours. Nor have I asked you for a match." — "Is that the way to answer me? What if I pull your ear?" — "No, we can't fight for this. I'm not mad yet. If you want to fight, we'll fight Wednesday. Wednesday I'll bring a chain. I'll give you one end here behind this hill, the other end I'll take to the seashore. Then we'll pull against each other. If I drag you to the water, you are mine; if you drag me inland, you may kill me." Little-Rabbit went down to the seashore, he saw Whale. He had his cigar in his mouth. As he did not respect Wolf, he did not respect Whale. Whale said, "What kind of education have you had to smoke before me?" — "That makes the second who has insulted me to-day. This tobacco I bought with my own money. Wednesday we are going to fight. I'll bring a chain. You stay here in the sea with one end, with the other end I'll go behind the hill. If you pull me down to the sea, I am yours; if I pull you up, you are mine."[4] Wednesday he went to the shore, he gave one end of the chain to Whale, then he went behind the hill, he gave the other end to Wolf.[1] He said to each of them, "When you feel me pull, it is for you to know that I'm ready." Then he went to the middle of the chain, he made the signal, he stood there on one side laughing. They pulled, pulled, pulled, they pulled for seven days. Whale pulled Wolf down to the seashore. When Whale saw Wolf, she said to him, "Wolf, I thought I was pulling against Little-Rabbit." Wolf said to Whale, "Me too, I thought I was pulling against Little-Rabbit." Whale said to him, "You know that I belong in the sea. I'll throw you all the fish you want to eat, if you'll catch Little-Rabbit for me." Wolf answered, "I'll catch him." He saw Little-Rabbit, he ran after him. Little-Rabbit ran, he went into the corpse of a donkey. He went into its head. When Wolf came to pass by, he was such a fool, he did not see that the donkey was dead, he asked him if he had not seen Little-Rabbit. Little-Rabbit inside the head of the donkey asked him, "Why are you looking for him?" — "Because he got me pulling against Whale. I want to catch him and kill him." Donkey said, "I was the fattest donkey around here when Little-Rabbit passed by; he pointed his little[2] finger at me, he dried me up as you see me." Wolf answered, "Don't tell him I'm around here, because he might point his little finger at me." — "You better go your way quickly, because, if he is around here, perhaps he will point his little finger at you and dry you up like me." When Wolf ran off about twenty feet, Donkey called out, "Little-Rabbit, here is Wolf looking for you!" Wolf went backwards with his eyes on Donkey, begging Little-Rabbit not to point his little finger at him. He went backwards, he came to a cliff, over he fell. Yesterday I passed by there, I saw him lying head up.

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[1] *Variant:* Whale gets mad when she sees she has been pulling against Elephant, and she begins to beat the water. Elephant gets mad too, and begins to run through the woods. Rabbit goes into the head of the carcass of a donkey. Elephant says to the carcass, "Have you seen Rabbit around here?" The carcass answers, "Rabbit passed here about an hour ago, running as fast as he could." Elephant goes on after him. (San Anton.)

[2] Informant, Jon Santana of San Nicolao.

[3] In the Islands, lads never smoke before older men. They would be cuffed for it. A son, whatever his age, does not smoke in the presence of his father. A man told me his father would even leave tobacco around for him, but before his father he would never smoke it. See JAFL 34 : 93.

[4] *Variant:* Little-Rabbit (*Coelhinh'*) says, first to Lion and then to Whale, "In spite of

28. THE MASTER THIEF.[3]

There was a man had an only daughter. She was pretty, the boys used to go to her house to see her. Her father did not like it,

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that big body of yours, I am stronger than you." — "Were I to butt you with my forehead, I'd throw you to *Infern'*," rejoins Whale. (San Vicente.)

[1] *Variant:* Nephew (*Xibinh'*) proposes to Wolf that he, Wolf, and Nephew's little dog, pull against each other. The little dog does not pull at all, but hides behind a rock. Wolf is really pulling against Whale. (Boa Vista.) [The tale was told in a fragmentary and confused way.]

[2] In this case it was plain from gestures that the little finger, not the index-finger, was meant; but in the Islands, it was insisted, the little finger is not used as a pointer.

[3] Informant, Francisco Lopes of San Anton. Compare Duala, JAS 13 : 64; Bahamas, MAFLS 13 : No. 9; Georgia, Harris 3 : XXII; Scotland, Campbell, XVII d; Bengal, Day, 158–159; Thompson Indians, JAFL 29 : 316. Comparative: Cosquin, 2 : 271, *et seq.*; Orient u. Occident, 313; Mélanges Asiatiques, 181; FL 28 : 408–414.

he shut her up in a room by herself. She was fifteen years old. One day her father went away, he told her mother not to let her out. Her mother had no water, she sent the girl to get water at the well. Within five minutes she was pregnant. Her father learned of it, he turned her out of doors,[1] he disinherited her. She was ashamed; she went away to live, far from her father and mother. When the time came, the child was born. She lived in penury, but she bore it with patience. Her son, José, grew up, she sent him to school. After three days in school, he came home; he told his mother that he knew all that was taught in that school. "The school I want to go to is a school where I can learn to steal." His mother grieved, because she was set on her son being a help to her some day.[2]

José went to a school of thieves. Within thirty days he knew more than the master. One day the master sent one of the best boys out to steal, for they had nothing to eat. The boy returned without anything. José said, "You better send me." — "Not you! you don't know enough," said the master. They saw a man coming on the road with an ox on a rope. "I'm going to take that ox away from that man," said José. "If you are able to take that ox away from that man," said the master, "you'll prove to me you know all you need know." José went out, he took with him a silver shoe. He went ahead of the man who was coming with the ox, he threw the shoe into the road, he hid. The man saw the shoe. "Oh, what a pretty shoe!" he said. "If it were a pair, I'd take them to my daughter (his daughter was getting married, he was taking the ox for the feast); but I can't do anything with one shoe." José ran on ahead again, he dropped the single shoe in the road. "Now there's a pair!" said the man. "I'll tie the ox here, I'll go back to find the other shoe. I'll have a pair to take to my daughter." José cut the rope of the ox, he took the ox to his master. His master gave him a certificate.

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[1] This is the treatment not unusually accorded girls who have had a relationship outside of marriage or who have married without their father's approval. Some other relative will take the girl in, or she may go to live with her man's people. I heard of one instance in Fogo where the girl had lived three years with her husband's parents before the marriage ceremony was performed. There is no prostitution in the Islands.

[2] *Variants:* (*a*) Mother goes to church to pray to her son Vicente's patron saint to keep the boy from stealing. The boy hides behind San Vicente; and the woman hears the saint say, "If Vicente doesn't steal, what will his life amount to?" (Fogo.)

(*b*) There is a woman who wants a child. She asks San Anton to give her a son. When the child is born, she gives him to the saint as a godchild. As Vicente grows up, he steals everything in sight. When the mother goes to the church to ask San Anton to help, Vicente, hiding behind the saint, says, "Let the boy do as he likes." (San Vicente.)

The boy is also called "Vicente," or rather "Bicentinh'," in Cạb' Verde.

When the owner of the ox came back, he found the ox gone. He thought the ox had chewed up the rope. "It has gone to the corral. I'll go get my big sheep, I will take it home." José killed the ox, he took the hide off the ox, he dressed up with the horns on his head like an ox.[1] He went to wait for the man on the road where the man was coming with the sheep. He acted like an ox, he lowed. The man said, "Oh, there's my ox! You think you've escaped; but I'm going to tie my sheep, I'm going to catch you." The man started to pass through a wood of *pulgeira*. When he left, José circled around, he untied the sheep.

At this time the man was looking for a pig to serve up at the marriage. He had news that the boy was a bigger thief than his master. Then José put on the sheep-skin to fool the man. This time the man took no notice of him; he went on his way with his pig. José said, "Oh, you think you're smart! I'm going to get that pig yet." The man killed the pig, he salted it, he put it into a house where he alone went. That night they heard a cat mewing at the door. The woman said, "We have many rats here. God has sent us a cat to kill them." The man said to her, "Wife, you better be careful, that may be that rascal of a José." — "You are a fool, how can any one turn into a cat?" said the woman. "It's impossible." The woman made a bed for the cat. Then they went to bed, they slept. José stole into the meat-house, he took the barrel of meat, he went with it. Early in the morning the man saw the door of the house open, the pork gone. The man said, "The load is heavy, I'll catch him yet on the road on my way to the corral." The man started out to look after his cattle, he came to a hill, he saw José down at the foot. He yelled to him, "Put it down! Put it down!" José dropped the barrel of meat, he ran off. He went to the herder's house. He said to the woman, "Your husband has sent me to you to get a dress of yours to give a woman he has found naked." The woman gave him the dress. He dressed himself as a woman, he ran back to the man, he went out on the height; he said to the man, "Husband, did you get it?" — "Yes, I got it." — "Put the barrel down, go tend to your cattle. I'll carry the barrel home myself." The man put down the barrel, he went to tend his cattle; José took the barrel, he carried it to his master.

José met Wolf on the road with twelve hundred head of cattle near a house where a dance was on. José said to Wolf, "They want you to go play for them." Wolf was greedy, he left his cattle, he went. He said to them, "I won't play for you until you give me to eat and drink until I am full, then I'll play you a fine piece." José watched him sit down to eat, he ran, he took Wolf's cows. He drove them home to his mother, who for so many years had been living in misery.

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[1] *Variant:* First puts on pig-skin to steal a sheep, and then the sheep-skin to steal a cow. (San Vicente.)

29.[1] THE MASTER THIEF: THE KING'S TREASURY.

[When the owner of the ox went home with only one shoe, he told his wife what had happened. He was bringing her the shoes. "It was all on your account." — "Fool!" she rejoined, "go and sell the sheep!"]

When the boy [Spericanhota [2]] took the sheep, he carried it to his master. His master said to him, "You are a smart boy. You'd be a still smarter boy could you take the eggs away from under a sparrow." Spericanhota said, "You couldn't do that yourself." — "Do you want to see me do it? Go in and get a pair of trousers lying there, bring them to me." Before the boy brought out the trousers, he cut holes in the pockets. The master said to him, "I'm going to put the sparrow's eggs in my pockets. I'm going to climb this tree without it shaking. The sparrow won't know I'm on it. I'll get all her eggs, she will not fly away." He climbed up the tree, he got all four eggs, he put them in his pockets. The eggs slipped out, they fell down; Spericanhota caught them, he put them in his pocket. The master said to him, "You see that is the way to work. Can you do that?" — "Master, you are smart; but the fellow who gets eggs out of a man's pockets without his knowing it is smarter yet. Here are the eggs you stole from the sparrow." The master exclaimed, "You are smarter than me! I'll have nothing more to do with you."

The boy returned to the house of his father. [His father had driven him from home when he had said he wanted to learn to rob.] His father asked him, "Have you learned what you set out to learn?" — "Yes, sir!" His father said, "To prove it to me, bring me some money." Each night for three nights he went to steal, he brought home a sack of money from the king's house. His father was well satisfied. The king asked the *saib'* what he should do to catch the robber. The *saib'* said, "There is only one way for you to catch him, it is with a barrel of tar with money on top." On the fourth night the father said he wanted to go along with him to help him steal. His son begged him, "Don't go! I don't want you to go. They will catch you, I shall lose my life on your account." But his father insisted on going. As they were going along, they saw the barrel. The boy said, 'That is a rat-trap. You stay here quiet. I'll do all the work." He went on, he left his father behind. His father saw the money in the barrel. He jumped into the barrel to get it, he stuck in the tar up to his neck.[1] When he came back, he saw his father stuck. He said to him, "Father, I knew you were greedy. Now you are going to stay there." He took a large knife he had with him, he cut off his father's head. He took it home with him.[2] He said to his mother, "I'm going to bury my father's head here in the yard. Now, whatever happens, don't say anything!"

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[1] Informant, Antonio da Graça of San Nicolao. Compare, for "The King's Treasury," Egypt, Herodotus, II, 121; Kabyles, Rivière, 13–19; Arabs, Prym and Socin, XLII; India, Orientalist, 56–61; Philippines, MAFLS 12 : 64–75; Scotland, Campbell, XVII d. Comparative: Orient u. Occident, 303–313; Mélanges Asiatiques, 161–186; Clouston, 2 : 115–160; Cosquin, 2 : 277.

[2] This was a name the master of the robbers (*méstr' di ladrons*) gave to the boy.

Next day the king's people found the headless body in the barrel, the clothes all black from tar, they could not recognize it. The king sent word to the *saib'* that he had caught the robber, but he did not know who he was or where he lived. The *saib'* said to him, "Put a rope around his feet, have him dragged through the streets. If people cry, they who cry will be his people." They began to drag the corpse; the man's wife saw it, she began to weep. He [Spericanhota] heard his mother cry, he ran in from the yard, he cut his finger on the block, and cried out loud,

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[1] *Variants:* (*a*) After a man's two sons have been stealing sacks of money for thirty nights, their father insists on going himself and leaving them at home. When the father sees the barrel of tar, he says, "Sir Barrel, hurry up! get what you want and go! Let me get something too! This is no place to linger." Three times he tells Barrel to move on, but Barrel gives no answer. Angry, the man strikes the barrel with his right hand, and his hand sticks. "Let go, or I'll give it to you with my other hand!" He strikes with the left hand, and that hand sticks. "Stop fooling! this is no place to fool!" and he kicks the barrel with his right foot. It sticks. He kicks with his left foot, and it sticks. His sons cut his head off, etc. (Cab' Verde.)

(*b*) The storekeeper both father and son have been stealing from sets up a man of tar. "Why are you looking at me?" says the father. "Haven't you a mouth to answer with?" He punches him, etc. (San Vicente.)

[2] *Variants:* (*a*) Where he asked God's pardon for his patricide. "But it was father's own fault." (Fogo.) This Fogo tale was poorly remembered. It was the only Fogo variant I heard, and it may have been picked up by a Fogo narrator outside of Fogo.

(*b*) "Why should you want to cut off your father's head?" asks the father. "Because I can't get you out of the barrel," answers the son. (Cab' Verde.)

"Mother, mother, I have cut my finger! I have cut my finger!" The man dragging the corpse heard the crying, he came in. They said, "This is the place." The boy said, "My mother's crying because I cut my finger." The men returned to the king, they reported that they found nobody crying but one woman, who was crying because her son cut his finger.[1] The king sent again to the *saib'*. The *saib'* said, "There is still another way. Place the body in the church, set a guard of soldiers. The man's people will certainly try to take it away to bury it." The boy got a bottle of gin, he put tobacco in it, he took it with him to the church. He said to the sentinels, "Friends, you are cold, would you like to take a drink?" — "We'd like a drink, if nobody sees us. We're on watch here to see the people who stole the money in the king's house." The boy brought out the bottle which he had under his coat. Each soldier took a drink. They got heavy, they leaned against the wall, they went to sleep. The boy said to the soldier still awake, "Let's take another drink!" He too dropped his gun, he fell on his back asleep. The boy tied one end of a little rope he had with him to the feet of the corpse, the other end around his own neck, he dragged the corpse home. He said to his mother, "Here he is. Hurry up! we will bury him in the yard." They dug, dug, they left no sign of the hole. He said, "Now, mother, don't cry! We have plenty of money to last us for the rest of our lives."

30.[2] THE MASTER THIEF: TAR MAN: THE KING'S TREASURY.

There was a woman who wanted a child. She asked San Anton to give her a son. When the boy was born, she gave him to San Anton as a godchild. Vicente grew up, he stole everything in sight. The woman went to church to ask help from San Anton. Vicente hid behind San Anton; he said, "Let the boy do as he likes." The father of Vicente was stealing in a store. The storekeeper saw him, but did not know who he was. He began to watch; he did not know how to catch him. Vicente was stealing in the same store. The storekeeper made a man of tar, he put it in the store. Vicente went to the store ahead of his father. He saw the man of tar; he came home; he said to his father, "Be careful! there is a man of tar there." When the father went there, he saw the man of tar looking at him. He said, "Why are you looking at me?" No answer. He said, "You don't speak, haven't you a mouth?" No answer. He punched him. His hand stuck. He said, "If you don't let this hand go, I'll give it to you with the other hand." No answer. He gave it to him with the other hand. Then he kicked him with one foot. The foot stuck. He kicked him with the other foot. The foot stuck.[1] Next day the storekeeper caught the man. He sent the news to all the houses in the city. He said, "The house where they are crying is the house to which he belongs." When they were passing with the body, Vicente said to his mother, "Since you must cry, put your hand on the block." He cut off one of her fingers. The judge said, "That is the house." Vicente said, "You fools! don't you see that my mother has her finger cut off?" They marked the house with chalk. Early in the morning Vicente got up and put the same mark on all the houses of the city. They could not find out the house.

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[1] *Variants:* (*a*) The sons sit at front door, and one deliberately cuts his fingers before his mother begins to cry. In spite of his plea that a woman would be heartless not to cry over her son's cut, the officials put a mark on the door to show that this was the house where there was crying. One of the sons puts a like mark on all the other house-doors. [At this point another tale is spliced.] (Cab' Verde.)

(*b*) It is his mother's finger Vicente cuts off to explain her tears. He also marks — chalks — the other house-doors.

[2] Informant, José Barros of San Vicente.

Vicente went to a school of thieves. He asked the master to give him a chance in the school. One day a man came along the road with a pig. The master said, "Who is clever enough to get that pig from that man?" Vicente answered, "That's me, Master." He took the pig from the man. The next day the same man came along with a sheep. The master said, "Who is clever enough to get the sheep?" Vicente answered, "That's me, Master." He dressed up in the pig-skin. He acted like a pig. The man left the sheep to get the pig. Vicente ran and took the sheep. The next day the same man came along with a cow. The master said, "Who is clever enough to get the cow?" Vicente answered, "That's me, Master." He put on the sheep's skin and acted like a sheep. The man said, "There's my sheep." He left the cow to go and get the sheep. Vicente went and stole the cow.

The next day a bird flew by with eggs in its bill (?). The master said, "Who is clever enough to get those eggs?" Vicente answered, "That's me, Master." An old scholar said, "No, you go every day. This time I go." The master sent this boy. He stole the eggs. Vicente went behind him and stole the eggs from his pocket. He put his hand in his pocket and found nothing. Vicente showed them the eggs. The master said, "Get out from here as soon as you can! You are a greater thief than I."

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[1] See p. 95.

Vicente went home to his mother. He went to the house of the king, he stole the queen's dress. The king announced that whosoever was found with the queen's dress would be beheaded. The king kept a white horse he valued in a stable guarded by soldiers. Vicente made the soldiers drunk with brandy (*agordente*) and went away with the horse. The next day he made a bag of the queen's dress, took it to a potato-field, where he filled it with potatoes, and then rode with it on the king's horse past the king's house. The king had him arrested and imprisoned. But Vicente broke jail and ran to the king's house. There he put on the king's uniform; and then he called to the queen, whom the king had just left lying down, to hand him his crown. Then he ran off with the crown. When the king returned home, he was dressed in civilian clothes. "Wasn't that you standing at the door a few minutes ago, and asking me to hand you your crown?" asked the queen. "It wasn't me, I was at a funeral. *Hóra cu diab'!*[1] it was that Vicente." The soldiers the king sent after him could not find him; but the next day, early in the morning, Vicente himself came riding past the king's house wearing the crown, and on it a head-rest, and on that a bag of squash. The king sent soldiers to arrest him, and he told him he was going to punish him with death. "The only way you can save yourself is by succeeding in stealing a ring from the queen's finger." One day the king was out walking. Vicente left his jail, came to the king's house, put on the king's clothes, and entered the queen's room. As he was playing with her hand, he said, "Let me keep your ring for a few days to amuse myself." Then he took off the king's clothes and returned to the jail. When the king came home, the queen took his hand to look at the ring. She did not see it, and she charged him with giving it to another woman. "I got no ring from you," said the king. "Probably it was Vicente who stole it from you." But Vicente would not admit he had the ring. The king announced that he who had trimmed eyelashes was the thief. So Vicente stole from jail and cut everybody's eyelashes.[2] "Probably this is Vicente's work," said the king. "I can't keep him in this country." So he sent him out to the mountains to be burned in tar. His ashes he put at the door of the barn. The king announced that he had burned up Vicente, and all the people were satisfied. But when his mother heard of it, she went to her *compadre*, San Anton. "O Compadre! didn't I ask you to spare my son that fate?" San Anton did not answer. "What's the matter, San Anton? Haven't you a mouth to speak with?" No answer. Then she threw a stone at the image, and it tumbled off the altar. She said, "If I had known the Devil (*diab'*) was made of clay, I had never given him my son as godchild."

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[1] Literally, "Now with the devil!" "*Hóra isse!*" ("now this") is also an exclamation of dismay. "*Hóra! Hóra! Hóra!*" is our "Now! Now!" or "Oh, bother!" "*Arra* (guttural and snarling) *cu diab'!*" is an exclamation of anger.

[2] Compare Macdonald, 2 : 338.

31.[1] THE MASTER THIEF: THE KING'S TREASURY: TAR MAN: THE RIDDLE TEST.

There was a man had two sons. He sent them to school. They finished school and came home. One night they were sitting out of doors, at bed-time their father called them in. They said, "No, we are not coming in, because we have a journey to make to-night." After their father went to bed, they went to the house of a rich man. They went into the safe and got two sacks of money. They said to their father, "This is what we got for you." Every night for thirty nights they went stealing. Their father wanted to go with them, but they would not let him go. The guards of the house were sleepy. They put a barrel of tar where they thought the thieves would come. They went to sleep. On the thirty-first night the father insisted on going. He said to his sons, "You stay at home." He went, he saw the barrel of tar. He said, "Sir Barrel, make haste! get what you want and go! Let me get something too! This place is no place to stop." The barrel did not answer. "Make haste, Sir Barrel! go, and let me pass!" The barrel did not answer. "Sir Barrel, move aside!" The barrel did not answer. He got angry, he struck the barrel with his right hand, his right hand was caught. "Let go, Sir Barrel! or I will give it to you with my other hand." He hit with his left hand, and his left hand was caught. "Sir Barrel, stop playing! Unless you stop playing, I shall kick you. This is no place to play." He kicked the barrel with his right foot. His right foot stuck. He kicked with his left foot, his left foot stuck.

His sons found he did not come home. They went after him.

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[1] Informant, Miguel Gomes of Cab' Verde.

They cut off his head and took it with them. They left the body there. They came and found the body. They dragged the body through the streets to see to whom it belonged. They watched to see who would cry. The boys knew they would do this, so they sat working with their tools near the door, to keep their mother away. They told their mother not to cry, for they would all three be taken and have their heads cut off. When they passed with the body, they saw their mother was about to cry. One son took his *isho* and cut two fingers. As they passed with the body, the woman cried. They put a sign on the door that here there was crying. The son said, "Would a mother not be heartless not to cry when her son had cut off his fingers?" They answered, "We have nothing to do with that, we have only to report where there is crying." One of the boys went and put the same sign on all the doors of the houses in the city. They went to the *saib'*. The *saib'* said that there were two boys in town who went to school and learned how to steal.

The king rode by the boys' house. The king said, "I hear you answer any questions put to you. I want you to come to-morrow to my house. If you answer my question, I will give you a palace. If you do not answer, I will kill you." The next day they went to the king's house. The king asked one boy, "How many *alque'r'* of earth are there in the world?" The boy answered, "If you separate all the stones and trees, I will tell you how many *alque'r'* there are." The king asked the other boy, "How many stars are there in the sky?" He said, "Last night I was counting the stars. I counted 9999. If you don't believe me, go up there and count them yourself." The king made them his councillors.

32. THE RIDDLE TEST.[1]

There was a priest, he was at the king's house. In the midst of others, he was different from others. Because of his shaved crown, the king imagined that this man was a diviner. The king deemed that he was greater than all the others. The king wanted him to divine three riddles. The priest then said to him that he was not a diviner, that he had only studied for a priest. The king said to him that he did not want to know about that;

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[1] Informant, Anton da Graça of San Nicolao. Collected by Gregorio Teixeira da Silva. Compare Philippines, MAFLS 12 : 287–291. Comparative, Germany, Grimm, CLII and notes.

that he wanted him to divine three riddles. The priest went home very downcast. The servant set the table; he saw the priest was very downcast, for he did not want to eat. The priest said to him that the king said he had to go the following day and divine these three riddles: namely, "How much does the earth weigh?" and "I, how much am I worth?" and "I, what am I thinking?" The servant then told the priest to eat without anxiety, that he would go on the following day and speak for him. And so it was. On the following day the servant told the priest to shave his crown and to shave his beard as well as he (was shaved), and to give him his collar and his gown and his four corners [cap]. The boy shared with [?] the priest and went direct to the house of the king. He arrived, and greeted the king. The king asked him to sit down. The king asked him if he had divined the three riddles: namely, what the earth weighed; and what he was worth; and "what am I thinking?" The servant then answered, "Would his Majesty do me the favor to take out all the stones from the earth, and give me the earth to weigh?" The king said to him that it would be a great labor. "Tell how much I am worth."—"O sir! how much can you be worth? Our Lord Jesus Christ was sold for thirty [pieces of] money, and by your grace I know it cannot cost as much."—"And now what am I thinking?"—"The thought you have in mind is that you are speaking with the priest, and, as it is, you are speaking with the servant." End of the story of the priest.

33. TAR BABY.[1]

There was a wolf with a nephew. They worked on the land together. When the crops were ripe, Nephew found something stolen from the land each day. Nephew said, "I believe it's you stealing there, my Uncle Wolf." Uncle Wolf said to him,

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[1] Informant, Pedro Teixeira of Fogo. Compare Sierra Leone, Cronise and Ward, 104–109; Ewe, Ellis 2 : 276–277; Gold Coast, Barker & Sinclair, 69–72; Yoruba, JAFL 26 : 5; Hausa, Tremearne, 213; Duala, JAS 13 : 59–60; Mpongwe, Nassau, 22–23; Angola, MAFLS 1 : XXII; Fjort, Dennett, XXIII; Congo, FL 20 : 209–210; Bushmen, Honeÿ, 73–77, 79–82; Hottentot, FLJ(SA) 1 : 71–72; perhaps also Schultze, 477; Bahamas, MAFLS 3 : XII; Bahamas, MAFLS 13 : Nos. 10–12; Louisiana, MAFLS 2 : App.; Georgia, Jones, IV; Georgia, Harris 1 : II; South Carolina, Christensen, 62–68; South Carolina, JAFL 34 : 4, 5; North Carolina, JAFL 30 : 171–172; Oaxaca, JAFL 25 : 200, 201–202; Oaxaca, JAFL 25 : 204–205, 235–236; Mexico, Radin-Espinosa, 121, 153, 183, 186, 196; Mexico, JAFL 29 : 549; Cora, Preuss, 289–290; Venezuela, VAEU 20 : 275; Apache, PaAM 24 : 74; Philippines, MAFLS 12 : 326–338; Porto Rico, JAFL 34: 164–165; India, Jacobs 3 : 195–196; Santals, Bompas, CXII. Comparative: Dähnhardt, 4 : 26–43; FL 30 : 227–234.

"No, it's not me, it's other people." Sir Wolf stole, stole, until almost everything was gone from the land. Nephew went to see a *saib'*; he asked him, "How can I catch my Uncle Wolf?" — "Make a figure of tar,[1] put it in the middle of the land." Next day Uncle Wolf came, he met the tar figure. He asked, "What are you doing here? It's you stealing on our land." The tar figure did not answer him. Wolf said, "You needn't speak. I'm going to knock you down, I'm going to keep you here until Nephew comes." He gave a punch with his right hand, his right hand stuck. He said, "If you want to fight with me, let my hand go!" The figure did not stir. "I have another hand," said Wolf, and he gave him one with his left hand. His left hand stuck. He kicked him with his right foot, his foot stuck. "Oh, you're fighting well! I've still a foot." He kicked him with his left foot, his left foot stuck. "You've got my foot, but I'm going to butt you with my belly." He gave it to him with his belly, his belly stuck. "Oh, you're doing well! but I'm going to bite you." He bit, his teeth stuck. At eight o'clock Nephew came by. Wolf said to him, "I was watching for this fellow who was stealing on our land, Nephew; I caught him, he caught me too." — "I'm glad you've got the man, my Uncle Wolf. Now I'm going to set fire to him to burn him up."—"Don't set fire to him!" begged Wolf; "if you burn him, you'll kill your Uncle Wolf too."—"I can't help it, my Uncle; I can't get you two apart, I've got to burn you both." Nephew set fire to the tar figure. That was the end of Uncle Wolf.[2]

Little shoes run from here down. Jump of a man. Pen and paper. From Argon to San Lorenc'. Back of the house, Mistress Madacosta fell on her back, she broke her back for the sake of a *cuscus*. Plant corn, beans spring up. We break the coconut, we drink the water. Who is displeased, let him take it up (i.e., story-telling).

34. THE THREE ROGUES.[3]

There was a woman had three sons,— José, Stebo, and Theoph'. The woman died. She left them a little farm. They said, "It is not enough for us to live on." They sold it. Each of them bought a suit of clothes. In that city there lived a man who was the biggest thief in the world. The three boys went to his house. They told him that they wanted to learn to steal for their living. He said to them, "I am a thief, but I take nothing from any one by stealing." He said to José, "Go into the city and get me some new potatoes without buying them or stealing them. If you do it, I shall know it in the morning from the papers." A man was working on a farm of another man. The owner of the farm ordered him to sell old potatoes, not new potatoes. José came to this farm. He asked the man if he would not sell him potatoes. "Yes, that's what I am here for." José said to him, "I want fifty pounds of new potatoes."—"I'll sell you fifty pounds of new potatoes; but don't tell any one, because I have no orders to sell new potatoes." The man gathered together the potatoes. José said to him, "What do they weigh?"—"I don't sell potatoes by the pound, I sell them at a guess (a little more or less)."—"I was sent to buy potatoes, but new potatoes, and exactly fifty pounds." The man went to the house of his neighbor to get scales. After he left, the boy filled his sack with potatoes and went his way. The man had to keep quiet about it. He did not tell anything, because he had no order to sell new potatoes. So there appeared nothing about it in the papers.

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[1] *Variant:* Little black [boy] (*menin' pret'*). (San Anton.)

[2] *Variant:* Wolf's wife finds him caught. She asks the *saib'* how to free him, and the *saib'* advises pouring hot water over him. She pours it over him, and burns him to death. (Fogo.)

[3] Informant, Jon Santana of San Nicolao.

Next day the master sent Stebo to another city to get him some chickens. He met an old man who lived by raising chickens. Stebo bought forty chickens from him. He gave him fifty dollars to change. The old man was poor, he could not make change. Stebo said to him, "I'll go to the priest's house, I will make change, I will leave yours there." In that city any one doing wrong was taken to the priest to be whipped. Stebo told the priest that the old man came in every day to sell chickens. He got drunk, he used bad language. "I've been talking with him. I told him to come here after mass to get some money. When he comes, you whip him." When the old man arrived, mass was over, all the people had gone home. He said to the priest, "It's me." The priest said to him, "Yes, I know it's you." He took a whip, he gave him forty lashes. At the forty-first lash the old man cried out, and said, "It's forty I want! It's forty I want!" The priest said to him, "I will give you more than forty," and he whipped him until he was tired. The old man went home weeping.

Next day the master sent Theoph' to another city to bring him the best wine there was there. He went to the best store. He told the storekeeper he wanted to buy a bottle of good wine. They found two barrels of the oldest and best wine. The storekeeper filled a cup of wine from one of the barrels. He gave it to him for him to try. With his hand the storekeeper plugged up the hole of the barrel to keep the wine from running out. The boy said to him, "Let me try the other barrel." He opened the other barrel for him to try. The storekeeper plugged up the other barrel with the other hand. The boy filled his bottle, he put it on his back. He said to the storekeeper, "Which do you want,— to lose this bottle, or to lose the barrel?" He went his way. He left the storekeeper with his hand plugging the barrel, standing there until some one came to help him plug the barrels. The storekeeper kept quiet, he said nothing, so the owner of the store would not know.

The master said to the three boys that they could go to a far country as far as from here to Cuba. Here they met a rich man who was a gambler. They waited until he went to sleep. Then they went in, they drew out the table, they put it in the middle of the floor, they drew up five chairs. They divided the playing-cards into five parts. All the things in the house they stacked in the middle of the floor. Whoever held the best hand was to win all these things. They dealt the cards; the worst hand they gave to the master of the house. They woke the man up. When he woke up, he called for the policeman. He told him that they came to rob his house. They said that they were not stealing. "See the cards on the table." They went to court. In court it was known that the man was a gambler, he used to gamble in his house. The judge asked him, "Were you gambling?" He said, "No." The master drew out the cards, he showed them to the judge. He said to him, "He bet all the things that he had in the house, we won. Then he called in the police and said we were stealing his goods." The judge kicked him four times, he sent him home in disgrace. Again they had gotten what they wanted without buying it or stealing it.

The eldest of the three brothers is dead. The other two are still stealing. Yesterday I saw one on his way to jail for stealing a penny.

35. DISH, DONKEY, AND WHIP.[1]

There was a wolf who was married. He told his wife, "Each for himself, God for all." He went into the mountains, he found a little dish. Wolf asked, "What is your name?" Little-Dish answered, "My name is Teq." — "Teq, let me see you!" Little-Dish filled up with all sorts of things to eat. Wolf ate, ate, ate, until he was full. Then he took Little-Dish home to his wife. He said to his wife, "Ask its name."—"What is your name?"—"My name is Teq."—"Teq, let me see you!" Little-Dish filled itself. Wolf took Little-Dish to the king's house. "Ask its name," he said to the king. The king asked, "What is your name?"—"My name is Teq."—"Teq, let me see you!" Little-Dish filled up. The king told the servant to take away the little dish and put another in its place. When Wolf came to ask Little-Dish its name, the little dish did not answer him. Wolf got mad, he broke the little dish, he went home.

He said to his wife, "Each for himself, God for all." He went out to the mountains. There he met a donkey. He asked, "What is your name?"—"My name is Shit-Gold."—"Shit-Gold!" said Wolf, and the donkey began to drop gold. Wolf took the gold, he drove the donkey home. "Ask Donkey his name," he said to his wife. "Donkey, what is your name?"—"My name is Shit-Gold."—"Shit-Gold!" said she. Donkey dropped gold. Wolf drove Donkey to the king's house. "Ask him his name," he said. "Donkey, what is your name?"—"Shit-Gold." The king said, "Shit-Gold!" Then Donkey dropped gold. The king told his servant to take away that donkey and put another in its place. When Wolf spoke to the donkey, it did not answer him. He got mad, he thrust the donkey over the cliffs.

"Each for himself, God for all," he said to his wife. He went out into the mountains. There he found twenty-four dozen sticks of *marmulan'*. "What is your name?"—"My name is Chap-Chap,"[2] said Sticks-of-Marmulan'. Wolf took them home. He said to his wife, "Ask their name."—"What is your name?"—

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[1] Informant, Jon Silva Pina of Fogo. Compare Portugal, Braga, XLIX; Portugal, Coelho, XXIV; Spain, Caballero, 12 : 383–389; Akwapim, Petermann, 467–468; Hausa, Rattray, 1 : 80–106; Gold Coast, Barker & Sinclair, 39–44; Yoruba, JAFL 26 : 10–12; Benga, Nassau, 113–120; Kaffir, Kidd, 232–233; Jamaica, P. C. Smith, 29–30; Bahamas, MAFLS 13 : No. 92; Philippines, Cole, 196–199; Philippines, JAFL 20 : 106–107; Philippines, MAFLS 12 : 231–237; Apache, PaAM 24 : 75–76; Italy, Pentamerone, 11–18. Comparative: Cosquin, 1 : 50 *et seq.;* Bolte u. Polívka, XXXVI.

[2] From *chaputi*, meaning "slapping with a finger" or "pinching."

"My name is Chap-Chap." Then Sticks-of-Marmulan' began to whip the woman. Wolf took them to the house of the king. He said, "Ask their name."—"What is your name?"—"Chap-Chap." Then Sticks-of-Marmulan' began to whip everybody in the king's house. The only one to escape was a servant with four skins.

Jump of stick. Snout of *camoc'*. Orgon for San Lorenç'. Swine [?] in burning sands. Almada is a good-for-nothing place. To give corn there, it rains corn in the husk.[1]

(*Variant a.* [2])

There was a wolf who was married, he had four children. One day he went fishing; he caught a fish [3] that asked him to let it go. "No, I can't let you go. My wife and children are hungry." The fish said to him, "Let me go, and I will dive down and bring you up a little dish [*tergorinha*]. Every time you want to feed your children, say, '*Tergorinha teq*,' and there will be enough.'' On his way home he met his nephew. Nephew stole from him the little dish.

Next day Wolf went fishing again, and he caught the same fish. "Let me go!" said the fish. "No, I can't let you go. My wife and children are hungry."—"Let me go, and I will dive down and bring you up a white plate [*prat' branc'*]. You have only to say, '*Prat' prututu*' [4] for it to be filled up with gold and silver." On his way home he met Nephew. "What have you got?" asked Nephew. "I won't tell you, you will steal it," said Wolf. Nephew went and told the king. The king sent for Wolf, and took the plate away from him.

Wolf went fishing again in the same place, and caught the fish. "Let me go!" said the fish. "No, I can't let you go. My wife and children are hungry."—"Let me go, and I will dive down and bring you up a little club. You have only to say, 'Little-Club, strike! [*Manducinha, lap!*]' and the club will strike anybody on the head and knock him down."

When Wolf went home, his wife asked him what he got this time. He called, "Little-Club, strike!" and the club knocked down his wife and knocked down all the children. "Now I have a good thing indeed," said Wolf. "I'm going to take it to the king." He went to the king, and said, "You took the plate from me. This time I have something even better than the plate."—"What is it?" asked the king. "This little club. Say to it, 'Little-Club, strike!'" The king said, "Little-Club, strike!" and, strike! strike! strike! the club knocked down the king, knocked down the queen, and knocked down all the people in the house. Wolf took back his plate.

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[1] Meaning that, for them to get any corn at all, it would have to come from the sky.

[2] Informant, resident of Wareham, Mass., native of Cab' Verde.

[3] *Variant:* Maria Condon. (Fogo.) See p. 103 (note 4).

[4] A nursery word in vogue in Cab' Verde for "defecate." *Tucatuc* is the Fogo equivalent.

There was a time when the king came from heaven. All who say "amen" get a gallon, all who don't say "amen" get a quart.[1]

(*Variant b.*[2])

There was a wolf who was a fisherman. One day he went fishing in company. He was a man who generally caught more than any one else, but this time the other fellow caught more. Wolf came home angry. He told his wife he was going to take three weeks to gather crabs for bait. In those three weeks he filled three sacks with crabs. He went to a rock with his bait; he fished, but he caught nothing. When he was about to leave, he put on a little crab, threw in his line, and caught a siren (*sereina*). The siren said, "Let me go! I'll give you a *bangainha* that will give you whatever you want." Wolf answered, "I'll lower you down. If you bring it to me, I'll let you go." The siren brought up the *bangainha*. Wolf said, "I don't trust you yet. I'm going to try it before I let you go." He said to the *bangainha*, "By the virtue God gives you, fill up with corn-husks and dish-water, that I may eat till I'm full." The *bangainha* filled up. Wolf let the siren go, and he went home. He said to his wife, "Lady wife, I bring something that will give us whatever we need. If you don't believe me, ask it for corn-husks and dish-water, and you'll see." His wife said, "No, I'll ask for meat and potatoes. That's better." — "You are too bold," said Wolf. "Yesterday you were satisfied with corn-husks and dish-water. To-day you want meat and potatoes. Women want too many things." Later Wolf said, "Wife, I'm going to take this to show the king. He is rich, but he hasn't anything like this." She said, "You better leave it at home. The king is smarter than you. He will take it from you."—"No, the king is a good man. He won't do that." As Wolf passed under the window of the king, he saw the king sitting there. He asked, "Can't you laugh with me?" The king answered, "Who would laugh with you with that big stomach?" Wolf said, "Laugh with me, because I have something here you never saw before." The king tried the *bangaínha*, and found it good. He sent for a carpenter to make one like it. He kept Wolf's *bangaínha*, and Wolf took the other back to his wife. She tried it, and it gave her nothing. She said, "I told you the king would change it on you." Wolf said there was nothing for him to do but to go fishing again. He found the siren in the same place he had left her three days before. He said to her, "Siren, it is you I am after. You gave me a thing that gave me to eat just once." The siren answered, "I gave you a good thing. Had you listened to your wife, you would never have taken it to the king's house, and he would not have replaced it. Now I'll give you something better." Wolf was hungry, and he thought the siren would give him a present like the other. She gave him a little club (*manducinha*). "When you want it to strike, say, 'Little-Club, strike! [*Manducinha, lap!*]' When you want it to stop, say, 'Little-Club, stop! [*Manducinha, para!*]'" Wolf was hungry, and said, "Little-Club, strike! Give me corn-husks and dish-water." Little-Club began to beat him until he could not stand it any longer. He said, "Little-Club, stop! All I have suffered, my wife and children must suffer too." He found his wife in, and his children out playing. "Call them in!" he said to his wife. "Here's a little club. If what I gave you the other day was good, this is still better. Say to it, 'Little-Club, strike!'" He sent the children in, and said he was going out. When he returned, they were all bruised. He said, "All that I, my wife and children, have suffered, the king must suffer too." He went towards the king's house. The king did not wait to be asked to laugh with him; he began to laugh a week before he arrived. Wolf said to the king, "If that *bangaínha* was good, this little club is still better. Call all the royal family together. Say, 'Little-Club, strike!' I'll go out here." The king sent for all, and said, "Little-Club, strike!" Outside Wolf heard them calling for him. "Wolf, Wolf, tell it to stop or it will kill us!" Wolf said, "How about it, Sir King, will the *bangaínha* you got from me show up?" The king sent one of his daughters for the *bangaínha* he had locked up. Little-Club saw her go, and went after her and beat her. She brought back the

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[1] Era um tempo que rei bem de céo. Tud' quêle que f'ra ame', acha galon, tud' quêle que ca f'ra, acha quartilho.

[2] Informant, Jon Santana of San Nicolao.

bangainha. Wolf took it, and asked it for something to eat. Little-Club was still beating them all. "Stop it, or it will kill us!" —"No, Sir King, bear it with patience! Three days you kept me hungry." When Little-Club stopped, nobody there had his natural color.

Wolf took Little-Club and Bangaínha home. Three weeks before he got there, his wife asked him for the *bangaínha.* They asked the *bangaínha* for so much, it gave out, gave forth only wind. They threw it away, and kept only the little club. Wolf was troubled about his big stomach, troubled how to carry it. He said to Little-Club, "By the virtue God gives you, beat me on my stomach. Make me a man who eats no more than anybody else." Little-Club beat him on the stomach, and made a handsome man of him. The dirty water in his belly ran out, it ran to the sea, it ran for seven weeks. People passing by asked him how he came to be so handsome. A boy called him by name. He was dissatisfied with his name. He said, "From now on nobody is to call me Wolf. Call me Jon di Aguas Perdidas [John of Lost Waters]."

36. THE SCORNFUL PRINCESS.[1]

There was a wolf went fishing.[2] He caught a Maria[3] Condon.[4] He saw her very pretty eyes. He wanted to swallow them. Maria Condon said to him, "Sir Wolf, don't suck out my eyes! I will give you a twist of my hair;[5] anything you ask it for, it will give you." Wolf did not trust her. He said to her, "First give me your hair. I want to try it before I let you go." She gave him a twist of hair. He said, "Maria Condon, by the virtue God gives you, fill me this rock with soup, and a bone in the bottom for me to dive to get."[1] As soon as he asked it, the rock filled with soup, with a bone at the bottom. Wolf was satisfied, he let Maria Condon go. He gathered a bundle of wood, he asked[2] his Maria Condon to mount him on the bundle of wood to take him home. When he got on top of the wood, it carried him towards home. He passed by the house of the king. The princess was sitting on the verandah. The princess said, "Oh, what a fool to ride on wood!"[3] The princess scorned him. He said to his Maria Condon, "By the virtue God gives you, in nine months make the princess bear me a son with a gold star on his head, and a gold apple in his hand."

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[1] Informant, Pedro Teixeira of Fogo. This tale is generally known in Fogo; but I obtained no version of it from other than Fogo Islanders. Compare Portugal, Braga, XXVI; Portugal, Coelho, XXX; Pentamerone, 30–39. Comparative, Bolte u. Polívka, LIV a. For implicating the king cf. Gazaland, Revue des Traditions Populaires, 10:382–383.

[2] *Variants:* (*a*) There is a poor fisherman called Francisco Wolf. He lives in a cave-hole. (*b*) There is a wolf who is married, and he has a son nine years old. One day he starts to go fishing, and the boy asks him to bring home a fish to broil. He knocks the boy on the head and kills him.

[3] *Variant:* Baria.

[4] *Meta' de alguem, meta' de peixe* ("half human, half fish"). The term "Maria Condon" is used to describe the mermaid herself, as well as the part of her person she gives to serve as a charm. It is a corruption of *varinha de condão* ("little wand of obligation") (cf. Portugal, Braga, 46). From natives of other islands I got the expressions *barinh' condão,* together with the meaning "little wand;" but in Fogo the original meaning has been lost. In San Nicolao a mermaid is called *sere'na* ("siren"). A Brava woman in Nantucket who had been over twenty years in America told me with conviction that her grandmother had seen a Maria Condon.

Variant: Peixe encantad' ("enchanted fish").

[5] *Variants:* (*a*) Piece of tail; (*b*) memorial ring (*anél de memoria*).

After a while the princess appeared pregnant. The king was highly grieved, he covered the palace with black. Nobody knew how the princess came to be pregnant. After nine months a child was born with a gold star on its head and a gold apple in its hand. The king summoned all the men of the city to come to the palace. He said that he whom the child gave the apple[4] to would be its father. All came, but to none of them did the child give the apple. The priest[5] said to the king, "There is one man missing, Mr. Wolf." The king said to him, "Wolf is not a person." The priest asked the king to send for him, at any rate. Then the king sent four officers to get him; but Wolf refused to go with them, because he knew why they had come to get him, he was afraid the king would kill him. Then the king sent twelve officers after him, with orders to bring him or his head.[6] He came. As soon as he reached the door of the palace, the child reached him the apple. The king was sad, but he had to marry him to his daughter. Then Wolf took the princess with him. He asked his Maria Condon to make him a shelter so small that they would have to live in it half in, half out. (He wanted to punish the princess.) When they went into the shelter, the princess said to him,[1] "Why don't you ask your Maria Condon to make you a palace like the king's or better?"—"No, never! I want to pay you back for what you did to me." At meal-time he asked his Maria Condon to give him a tub full of soup made out of a single bean, and with one bean at the bottom. The princess said to him, "Why don't you ask your Maria Condon to make you eat like people, and at the same time to make you into a fine, handsome man?" He said, "I'd die if I ate a little." But next day he asked Maria Condon to make him into a fine, handsome boy,[2] and to make him eat like people. The princess was pleased. That night he asked Maria Condon to make him a high house (*sobrad'*) of seven stories, higher than the king's.[3] The next morning the king saw the *sobrad'*, he asked who had the impudence to make a *sobrad'* higher than his. They told him that it was Wolf, his son-in-law. Then he could do nothing to him. (Had it belonged to any other fellow, he would have sent and killed him.)

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[1] *Variant:* "Fill me a *coche* [a large *tagara* or bowl] with *pachida* [*figon*, 'beans']." Then, after he has let her go, he asks for a *coche* full of meat and mandioc.

[2] *Variant:* "*Per vertud que Deus daba* ['By the virtue God gave'] is the formula he uses in asking things of his Maria Condon. Compare the Catalonian formula, "*Per la virtut que Deu t'ha donada*" (Maspons, 1 : 17; 2 : 31–33).

[3] *Variants:* (*a*) She throws urine on him,— or, in another version, hot water,— because he used to pass by with stinking fish.

(*b*) There is a feast on at the palace; and, as he passes, he asks the princess to throw him a bone. It strikes him in the mouth and bruises him.

[4] *Variant:* With whom the baby laughs.

[5] *Variant:* It is the *saib'* who suggests the test for the father.

[6] *Variant:* Wolf went with the others, merely the last to go.

Wolf wanted to kill the king, to become king in his place. He invited the king and all the citizens to dinner.[4] When they were all seated at the table, he asked his Maria Condon to put a spoon in the king's pocket. They did not see the spoon, the spoon disappeared. The king said, "Let us search, and let him upon whom the spoon is found be hanged!" They searched all but the king. The king said, "Search me too! I am a man like you all." They searched him, in his pocket they found the spoon. Everybody was troubled, and begged him to save himself. "No," said he, "my word is one."[5] Then they hung him. Wolf became king[6] in his place.

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[1] *Variant:* At the *jantar de casament'* ("the marriage dinner") Wolf puts the bones in his pocket, to the disgust of the princess. That night the princess weeps. "Don't weep!" says Wolf, "I act like a wolf, but I am a man like any other man." But she weeps till dawn. Then, when she sleeps, Wolf asks to be turned into a *delicad'* ("refined") man, speaking as properly as a Portuguese from Lisbon.

[2] *Variant:* By making him a better-looking man than the brother of the princess. When he and the princess pay a visit to the king, the king thinks she is not with the man he married her to, and so he says he is going to kill her.

[3] *Variant:* Four stories high.

[4] *Variant:* The king and queen are so overcome by the splendor,—downstairs all silver, upstairs all gold,—that they have an "attack;" i.e., are overcome. . . . "All were having such a good time, that nobody wanted to go for the doctor. So they gave me a bottle of wine and sent me for him. When I came back with him, they threw a turkey out of the window to me, and I brought it home to my children."

[5] This is a formula of royalty. It appears again in a version of the spoon in the king's pocket, which is spliced into another tale (see p. 167).

[6] *Variant:* At the feast the king says if they find the gold spoon on his person, he will make Wolf king, and become his servant. And so it happens. "Yesterday I was travelling there, and I saw Wolf King of Portugal."

Wolf said it was a shame to have relatives like Nephew. He sent to have all nephews killed. One escaped up a tree in Wolf's yard. Of all the nephews, he alone was not caught. Wolf sent to get a cow to be killed in his yard near the tree. He sat watching it. By this time he had become like a man, except that his greediness was still in him. Nephew looked down. He said, "Head, hoofs, tail, hide,— all are for my Uncle Wolf." Nephew said again, "Head, hoofs, tail, hide,— all are for my Uncle Wolf." Wolf was so pleased, he said, "This voice sounds like my nephew's. I sent and killed all the nephews, but this voice is like his voice." Nephew said again, "Head, hoofs, tail, hide,— all are for my Uncle Wolf." Then Wolf looked up, he saw Nephew. He said, "Nephew, come down! I am going to take you into my house, I am going to take you into my service. You are a good nephew. I am not going to kill you. You remind me of old times." That's the end.

37.[1] THE CHOSEN SUITOR: THE SKILFUL COMPANIONS.

There were a king and queen. They had a daughter. She said she would not marry any one but a man born with gold teeth. A year later a man appeared in the city born with gold teeth. He was the Devil. She saw him, she liked him. She told her father that she wanted him for her husband. They were married, they set out for another country. They travelled for three months without reaching home. In the fifth month they came to a mountain five hundred thousand leagues away. In the mountain was a hole. When he went into it, he turned into a snake. He rolled himself around her, he unrolled himself in twenty-four hours. She was there a week without seeing any one. After ten days he went to sleep. He went to sleep for three months. The girl came out of the hole, she sat down on the side of the mountain. Within an hour she saw a herdsman about five miles away. She sang,—

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[1] Informant, Francisco Baroza of Fogo.— Compare, for "The Chosen Suitor," Spain (Catalonia), Maspons, 1 : 21–23; Sierra Leone, Cronise and Ward, 178–186; Timne, Thomas, 82–84; Ewe, Ellis 2 : 271–273; Yoruba, Ellis 1 : 267–269; Nigeria, Dayrell, VIII; Fjort, Dennett, VIII; Mpongwe, Nassau, 68–76; Basuto, Jacottet, XXIII; Ba-Ronga, Junod, 283–285; Zulu, Callaway, 1 : 78 *et seq.*; Yao-Mang' anja, CR 70 : 384–387; Hottentot, Bleek, 61–64; Jamaica, Pub. FLS 55 : XXXIV, L; Jamaica, Milne-Home, 46–50; Jamaica, Dasent, 434–437; Jamaica, JAFL 9 : 121; Bahamas, MAFLS 13 : No. 25; American Negro, JAFL 12 : 126–130; Louisiana, MAFLS 2 : XIX; Georgia, Jones, XXXIV; South Carolina, Christensen, 10–14; North Carolina, JAFL 30 : 181–183; Italy, Pentamerone, 47–54, 239–248; India, Kingscote, X; Santals, Bompas, XLV.— Compare, for "The Skilful Companions," Timne, Thomas, 12–14; Ewe, Spieth, 595–596; Bahamas, MAFLS 13 : No. 23; Philippines, MAFLS 12 : 116–137; Italy, Pentamerone, 532–538; Germany, Grimm, CXXIX. Comparative, Clouston, 2 : 277–288.

> "Turkey-herd, turkey-herd,
> When you go, tell Sir King and Lady Queen
> How the man they married me to
> Is not a person, is a snake beyond on the mountain,
> There on the mountain."

The herdsman did not hear her. A turkey heard. The turkey, when he reached the court of the king, sang,—

> "Sir King and Lady Queen,
> Your daughter sent me to tell you
> That the man you married her to
> Is not a person, is a snake beyond on the mountain,
> There on the mountain."

Everybody was astonished, nobody understood him. The king sent for the *saib'* to come and divine what Turkey said. The king said that to him who would bring home his daughter to him, he would give half of his fortune. The *saib'* got together Eater, Shooter, and Seer. They embarked on a boat, they went to sea. When they arrived at the mountain, they found the snake still asleep. They carried the girl away with them. Five hours later the time came for the snake to awake. He did not see the girl. He came out of the hole, he saw the ship sailing [literally, "running"] away. He went after it. The *saib'* divined that he was coming after them. About five leagues off, Seer saw him, he pointed him out to Shooter. Shooter shot, he blew him into pieces. He got together again, he went after the ship. This time the ship was near the shore. Shooter shot again. He blew up. Where he fell there was a fire, so he could not recover himself. They took the girl to her parents' house. To this day they are still there living in wisdom. The king divided his wealth with the *saib'* and the others. After he died, there was no heir to his riches. To-day they are scattered the world over.

(*Variant a.*[1])

What thing is this thing? [2] There was a girl, she married a man. When she went with the man, out came a snake from the side of the mountain. Then she saw a woman and man passing. She called,—

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[1] Informant, Cosmo Gomes Furtado of Cab' Verde.
[2] This is a riddle-opening. See p. 257.

"When you go,
You tell my mother,
Tell my father,
That the person they married me to
That he was no person at all.
He was Sir Snake beyond on the mountain.
Beyond on the mountain, beyond,
Beyond on the mountain, beyond.
Ai, my mother! *ui!*
Ai, my father! *ui!*"

Then Bluejay passed by. She said to Bluejay,—

"When you go,
You tell my mother,
Tell my father,
That the person they married me to
That he was no person at all.
He was Sir Snake beyond on the mountain.
Beyond on the mountain, beyond,
Beyond on the mountain, beyond.
Ai, my mother! *ui!*
Ai, my father! *ui!*"

Then Falcon passed by. She said to him, "Falcon with golden feathers, give a message, a message golden as your feathers are golden." Then Falcon came, he gave the message. The woman made ready to go. She went with Diviner, Taker, and Smeller. That day was the day Snake went to plan for all his companions to come and kill his wife. He came, he found the house empty, his wife was not there; but he did not go to look for her in the house of her mother and father, because he knew that the daughter, as soon as she arrived, would tell her mother and father that he was not a person, that he was a snake.

(*Variant b.*[1])

There was a woman and a man had three sons and one daughter. They raised the children so well, that they thought nothing could touch them. All the girl's friends married. Her mother said to her, "All your friends are married, why don't you get married?"

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[1] Informant, Francisco Gomes of San Nicolao. Compare Nigeria, Dayrell, VIII.

The girl said to her, "No, I won't marry until I meet a man with gold teeth."—"You will never marry, for you will never meet such a man."

One day the eldest brother came home, he told his mother that his sister had a suitor. The suitor came, he told the mother and father that he wanted to marry their daughter. The girl said to them, "This is my husband, whether my mother likes it, or my father likes it." The father said to her, "Go marry him!" The girl said, "No, I won't marry him until you tell him for sure that he will be a son of the house." Her eldest brother said, "Marry him if you like him!" The mother and father of the bride gave a feast and entertainment. They entertained until three in the morning. She left with her husband.

The eldest brother began to think his sister had married a man she did not know. His father asked him, "Did you know that man?"—"No, we only saw him when he came here." He said to his father, "My father, I am going out into the world to look until I find our sister." [1]

38.[2] BARTERING MOTHERS: BURIED TAIL.

Once there was a great famine in the land.[3] Wolf said to Pedr', "Pedr', better let us sell our mothers for corn!"—"Yes, sir!" Pedr' said, "Your mother is stronger than mine. Tie her with a rope of coconut; I'll tie mine with the warp." Pedr' said to his mother, "My mother, I have arranged with Wolf for us to go to town to sell our mothers for corn. When we go to a certain place, do you pull away, escape, go home!" Then Pedr's mother escaped and ran away. Pedr' said to Wolf, "We had better plan to sell your mother, let us use her first; then I will catch my mother, we will go sell her." [4] They went on to a place where there were people.[1] There they sold Wolf's mother for four sacks of corn. Wolf got donkeys, he loaded the corn on their backs. He told Pedr' to go ahead with the donkeys. Pedr' went with the donkeys to the mud on the side of the river. He cut off the tails of the donkeys, he buried them in the mud, he left their tips out. Then he turned back, he called to Wolf that the donkeys were buried in the river. Wolf took off his coat. He said, "I will pull them out." He took hold of a tail. Pedr' took hold too, he made out he was helping; but as Wolf pulled up, Nephew pulled down. After a little, Pedr' let go on the tail, Wolf fell into the river. He was drowned.[2]

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[1] Two tales were spliced here,—"Escape up the Tree" and "The Princess who asked Riddles." The introductory tale was left unfinished because of interrupting circumstances.

[2] Informant, José Campinha of San Anton.— Compare, for the combined tales, Bahamas, JAFL 30 : 228–229; South Carolina, Christensen, 73–77.— Compare, for "Buried Tail," Portugal, Braga, CCXLVI; Senegal, Basset, 187–188; Jamaica, Dasent, 429–430; South Carolina, Christensen, 89–90; Porto Rico, JAFL 34 : 162–163, 172; comparative, Mélanges Asiatiques, 182; Italian and comparative, J. f. romanische u. englische Literatur, 8 : 249–251.

[3] *Variant:* There is no rain. Wolf and Nephew gather no crop, and they have been hungry for three days. (Fogo.)

[4] *Variant:* Wolf, who had his mother tied on a four-inch rope (or the biggest rope in the world), warns Nephew that his mother will jerk away. When she does, Wolf says he is not going to give Nephew any of the corn and beans he will get for his mother. He gets six sacks of corn. (Fogo.)

39.[3] THE RIVAL BROTHERS: WHO GETS ANGRY FIRST: BURIED TAIL.

There was a man married to a woman, had three sons. One day the two older sons told their father they wanted to go out into the world to look for something to relate. "My sons, what do you want to take with you?"—"Money and a horse." He gave each a sack of money and a horse. They went, went, went. They reached the house of a princess, into which none entered. The servant refused to let them in.

Now, the youngest son (*coude*) said he wanted to go out into the world to look for something to relate. "My son, what do you want to take with you?"—"I want a blessing from my father and mother to take with me." His father gave him a blessing, also a sack of money and a horse. He went to the house of his godmother. "Godmother, I have come for a blessing, because I am going out into the world to look for something to relate." She gave him her blessing. He started to go. She called him back: "Godson, come back! I have a remembrance for you." She gave him three handkerchiefs,— one the color of the moon, one the color of the sun, one the color of the stars. He went, went, went. He reached the house of the princess, he asked for shelter. The princess told the servant to let him in, but to let him stand in the vestibule. He asked for a drink of water. With the handkerchief the color of the sun he wiped his mouth. The servant ran to the princess: "O Mistress! I have seen something you do not possess and never will possess."—"What is it?"—"The handkerchief that man wipes his mouth with."—"Tell him I will buy it from him." He said, "I will not sell it, I will give it to her." She sent him a chair to sit on. After half an hour he asked for a drink of lemonade. He wiped his mouth with the handkerchief the color of the stars. The servant ran to the princess: "O Mistress! if the handkerchief he gave you was fine, this is still finer."—"Buy it from him." He said, "I don't sell, I give." After half an hour he asked again for a drink of lemonade. He wiped his mouth with the handkerchief the color of the moon. The servant said to the princess, "O Mistress! if the other two were fine, this is quadruple [*redoblad'*] fine." She told the servant to let him come in. The boy (*mos'*) went to the door of the room of the princess and talked with her. His brothers arrived. He told her they were his brothers. She sent for them. They marvelled that their brother had been received when they had been denied. The youngest asked the princess to marry him. His brothers asked her too. She said, "I am only one. I cannot marry three. Go out into the world. Him who acquires most knowledge and most skill I will marry."

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[1] An expression used for a settlement less than a town.

[2] *Variants:* (*a*) Nephew drives donkeys to a cliff; and there in the side, in a hole, the nest of a bluejay (*passadinha*), he buries the tail. He returns disguised to Wolf, who asks if he has seen his donkey, and if he will help him look for it. . . . "Look! there is a tail," says Nephew. . . . "All the donkeys have gone into this hole." As Wolf falls backward over the cliff, he calls to Nephew to put a mattress down for him. The mattress Nephew lays for him is one of knives, broken glass, etc. . . . (see p. 11). (Fogo.)

(*b*) It is a cow-tail Nephew buries, telling Wolf that if he pulls out the cow, the cow will be his. Wolf falls over the cliff into mud. "Go and get black cloth to make your clothes," says Tares, Nephew's wife, to Miquael, Wolf's wife. "You sent your husband to kill mine, and mine has killed yours because yours was greedy." (This variant is spliced into "Wolf's Nephew makes Wolf his Horse.") (Fogo.)

(*c*) Nephew leads the donkeys off the road. He returns to meet Wolf. He stands in the road with his mouth and his eyes wide open ("making a face"). Wolf does not recognize him. Wolf asks, "Sir Open-Mouthed ['*Nhô' Reganhad*'], did you see Nephew?" . . . Nephew misdirects him. (Fogo.)

[3] Informant, José Barros of San Vicente.—Compare, for "The Rival Brothers," Philippines, MAFLS 12 : 116–137. In his comparative notes, Dr. Fansler suggests the title of "The Rival Brothers" for this tale.

They started out. After six months they came to cross-roads and separated. The eldest went on, he got the present (*prenda*) of a spread (*colcha*) that could transport him in four minutes over the way he had come in six months. The second got the present of a mirror which showed the past. The youngest got the present of a candle which gave life to the dead. After eight days they returned to the place where they separated. The eldest said, "My present is this spread." The second said, "My present is this mirror." The third said, "My present is this candle." The second looked in his mirror, he saw that the princess was dead. He was upset. "None of us will marry the princess," said he. "What we expected, we shall not have." The owner of the spread said, "The road we walked for six months we can cover in four minutes. For what is your present?"—"To give life to the dead." The eldest brother beat his spread; in four minutes they were in the house of the princess. The youngest brother put his candle in her hand, she came back to life. She arose; she embraced the youngest brother; she said to him, "You are my husband." The second brother said, "It is me you should marry. But for me, they would not have known you were dead." The eldest said, "It is me you should marry. But for me, we were not here before six months, and then you would have been in your grave." The youngest said, "But I have given you life." She said, "He is my husband. He gave me life. As for you two, I will give you work."—"No, but for us, you would not be alive, and now you want us to work for you like a Negro." But they could not help themselves; so one became a cowherd, and the other a pigherd. Year in and year out the cows failed to increase, because the cowherd killed the calves. Nor did the pigs increase, because the pigherd killed the little pigs. When the princess and her husband saw that the men worked so indifferently, they paid them off and sent them away.

They walked to another city. They went up to a house and asked for work. To the one the man gave a herd of goats; to the other, work on his grounds. The man was a demon. He wanted to kill the goatherd. He told him to take the goats to a distant place. He went, went, went, until the goats were exhausted and fell dead. When the last goat died, he returned. Demon asked him if he had taken the goats where he had directed. He said, "Yes." Demon sent him to work under a cliff. At a certain point in the cliff he told him to poke his head out. He put his hat on a goat's head and poked it out. Demon hurled a rock and cut off the goat's head. "I've killed that rascal!" He returned home to find there the man he thought he had killed. "You here! I thought you were dead when that stone fell."—"I just escaped." He sent him to work on a farm far away. With him he sent a dog, saying, "The one who returns to the house first will get the food. The one of us who gets angry will take a strip out of the side of the other." He and the dog worked; they ran, ran, ran, and both arrived together. They ate. The next day, the same. The third day the dog outran him, reached the house, and ate all the food. He was angry, but he did not show it. The next day the boss (*patron*) sent them to work. Time to quit. As soon as the dog put down his hoe (*inchad'*), he took his hoe and killed the dog. He came home and ate alone.

The next day the boss gave him a lot of pigs to take to a friend, writing to the friend to take the pigs to a corral by the river. He walked, walked, walked. He went to a muddy place, where he cut off the tails of all the pigs, he stuck them into the mud, leaving out only the tips. He returned and told the boss that the pigs had stuck. The boss started out with him to find the pigs. The man said, "Take hold of the tail and pull. I will not pull, because I tried in vain before I went home." Demon grabbed a tail, he jerked it out, he tumbled over on his head in the mud. The man was pleased. He went back to the house. He sent for his brother. There they live to this day.

40.[1] WHO GETS ANGRY FIRST: THE BRAVE BOY.

There was a man had three sons. The man was aged. His first son, Manuel, said, "Father, I want you to give me a blessing, and I will go out into the world to find a fortune to support you." His father gave him a blessing. He set out, he walked all day, he came to a man's house. He asked, "Is there anything I can do to get money to help my old father?" The man answered, "I have a little work for you, but it must be done under contract. I will send you to work with some one. The one of us who gets angry first, the other will kill." The first day he sent him to work, he sent him with a dog. He said, "When I whistle to you, come for a meal." He gave him some *gufong*.[2] As he was busy working, the dog ran and ate up the *gufong*. Then he heard the man whistle. The dog ran on ahead of him. The dog ate up all the dinner. They washed the plate, and left it standing for him, the dish-water in it. When he arrived, the man said, "My dog came and ate up everything."—"Do you think I'll eat with a dog!"[3]—"You are angry," said the man. He pulled his gun and shot him.

Jon, the second son, asked his father for a blessing and set forth. He came to the same house, he had the same experience.

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[1] Informant, Antonio Soares Rosa of Fogo.—Compare, for "The Brave Boy," Santals, Bompas, LXXXVI. Comparative, Bolte u. Polívka, XX.

[2] See p. 323 (note 2).

[3] *Variant:* He keeps it up for a week before he gets angry. (Fogo.)

The third son, Pedr', said, "My two brothers went, and have not returned. I do not know where they are. I am going."—"No, you are the last. Your two brothers went, and did not return."—"I am going. With faith in God, I shall return." His father gave him a blessing. He walked all day. He reached the same house. "Is there anything I can do to get money to help my old father?"—"I have a little work for you, but it must be done under contract."—"That is just what I am looking for."—"I will send you to work with my dog. The one of us who gets angry first, the other will kill." When Pedr' went to work with the dog, he watched the dog. When the dog made for the *gufong*, he grabbed it. He said to the dog, "If you want *gufong*, set to work, and I will give you some." He tied the dog to a tree. He heard the whistle. He started for the house. The dog broke the rope, and started too for the house. The dog ran so fast, he saw he would beat him. With a stone he broke his leg. He saw the dog would beat him, at any rate: so he seized him, and killed him on a stone. The man said, "Well, Pedr', where is my dog? It is strange. Every day the dog gets here first."—"Your dog is back of the house. He tried to run in ahead of me, and I killed him. Are you angry?"—"No. I will raise another dog." [1]

The man said, "To-morrow you are to take my goats to pasture with the kids. You must bring them back without their suckling their dams,[2] nevertheless on their return they must come laughing and dancing." When the boy reached the pasture, he cut the upper lips of all the goats, and broke one of their legs. He cut out the tongues of the kids. On his return the man asked, "How are the goats? Are they laughing and dancing? and without being milked?"—"Yes, I cut out the tongues of the kids. The goats are laughing because I cut their lips. They are dancing because I broke their legs. . . . Are you angry?"—"Oh, no! I will raise more goats." The man added, "To-morrow you must take out to pasture the cows and the calves. Without being milked, they must return laughing and dancing." He took them to pasture, he cut out the tongues of the calves, the upper lips of the cows he cut, and one of their legs he broke. On his return he said to the man, "You wanted to see them laughing and dancing. There they come! Are you angry?"—"Oh, no! I will raise more cows."

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[1] *Variant:* On the third day Pedr' rebels. In the morning he breaks the dog's leg, in the afternoon he kills him. (Fogo.)

[2] *Variant:* "Put a *barbixe* in their mouth." (Fogo.) A *barbixe* is a stick used to preclude suckling.

The man added, "To-morrow we start hoeing. There will be twenty men to hoe. The heaviest hoe you will have." In the fields the others raced to see who could hoe the most. At noon, when their dinner was sent out to them, there was one spoon short. Some one started to get a spoon. The boy said, "No, I am the fleetest. I will get it." When he reached the house, he said nothing about the spoon; but to the man's three daughters (the man was out in the field) he said, "Your father says I am to lie with you three. If you doubt it, call out to him and ask." The first girl called, "Father, did you say that?" The man answered, "Yes, I say so." The second girl called, "Father, did you say that?"—"Yes, I say so." The third girl called, "Father, did you say that?"—"Yes, I say so." He lay with them.[1] Then he took the spoon.

That night the man's wife said to him, "You better get rid of that boy. He ruins your animals, he disgraces our daughters. He will kill us both. You better get rid of him." The man said, "I will settle him. I will tell him that to-morrow he is to lasso some wild horses. Do you crow like a rooster, crow before midnight. I will tell him that when the rooster crows, he must leave. The Devil (*diogo*)[2] will get him; I will tell him when the rooster crows, he must start." She crowed before midnight. "Get up, Pedr'! the rooster is crowing."—"No, I have all my prayers still to say. If that rooster crows again, I am going to get up and kill him." She was up in a tree. She crowed again. He got his gun and shot her dead. Out came the man, saying, "You have killed my wife."—"No, I have killed a rooster, not your wife, unless that was your wife crowing up there like a rooster. Then I have killed her. Are you angry?"[3]

The man said, "To-morrow you are going with Diog' to feed the goats." The next day on his way he came across a bird. It was a *chinchirote*. He picked it up and put it in his pocket. He went on a little way, and he came across a stick of rotten wood. He picked it up and put it in his pocket. When he reached the pasture, he met Diog'. He said, "A man sent me here to tend the goats with you."—"All right! Do you want to see tricks you never saw before?"—"You can't do anything I can't do. Go on, I'd like to see what you can do." Diog' said, "I can take these stones and break them up as fine as hominy [*sheren*]." He picked up the stones, he rubbed them in his hands, he showed them the size of hominy. "You are doing well. I am going to throw a stone in the air, and it will never come back." They waited there three days for the bird to return. He said, "There is something else I can do. I can turn a stone into corn-meal [*farinha di milha*]." From his pocket he took the rotten stick, he rubbed it, he showed it to Diog' as corn-meal. Diog' said, "To-morrow do you go up to catch goats, and I will go down. When I call, just show your head." When Diog' called, Pedr' showed him the head of a ram instead of his own head. Diog' shot and killed the ram. Pedr' stole back to where Diog' was. "How are you, Diog'?"—"Wasn't it you I killed a few minutes ago?"—"No, it was your biggest ram you killed."—"To-night," said Diog', "you are to lie among the dead [*finad'*]." They went to the house of Diog'. Corpses lay about. Pedr' took a corpse lying on a bench and placed it on the floor with the others. He lay in its place on the bench, the only vacant spot in the place. Diog' came with a red-hot iron and killed his own *finad'*, thinking it was Pedr'. The next morning Pedr' went, and said, "How are you, Diog'?"—"Wasn't it you I killed last night?"—"No, it was the biggest *finad'* you had there you killed."—"O Pedr'! you know more than I do. I have tried as hard as I can to kill you, but I can't kill you. Let us divide all I have here!"—"What is your name?"—"My name is Two-Holes-under-the-Table."

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[1] Compare Hitchiti, JAFL 26 : 215–216; Bolivia, Indianerleben, Nordenskiöld, p. 289.

[2] Nursery word for *diab'*. It is not permissible to say *diab'* before older people. A child would be beaten. My informant had often been beaten for offending.

[3] *Variant:* The queen is a witch. At midnight she turns into a cock and begins to crow. Pedr' notices it is midnight. He says, "A cock that crows at this hour I will kill. — Are you angry?" The king answers, "Only a devil would not get angry over this." He kills the king. (Fogo.)

Pedr' took his half and went to the king.[1] When the king saw him, he said, "Diog' did not kill him. He will kill me." To Pedr' he said, "To-morrow I want you to go out and catch a wild horse and ride him to me." Pedr' went and caught the horse. The horse was so wild, he shot him. The king asked, "Did you bring the horse?"—"Yes. The horse tried to kill me, so I killed him. You don't like it?"—"No." Then Pedr' pulled out his gun and shot him. He took possession of everything, and sent for his father to come and live with him. They spent a good life.

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[1] His employer, but the narrator has forgotten that in the beginning he did not refer to him as a king.

41. THE BRAVE BOY.[1]

There was a woman married to a man. They had a son called Jon Brandan. His father died. One day Jon started out to look for work. He came to the house of a man who was a hunter. He asked for work. The hunter gave him the place of cook. The hunter lost a day hunting to show him how he wanted the cooking done. Next day he went hunting, he left the boy at home to cook. There was a bottle of molasses on the table. The boy spilled it. The flies gathered. He took a stick and struck from side to side. With one stroke he killed seven flies, with another he killed fourteen. He did no cooking. The hunter returned, and said to him, "What were you doing? You did not cook." He answered, "I was hunting."—"What?"—"I was hunting more than you."—"I got seven chickens."—"I got more than you; I got twenty-one, you got seven."—"Show me your chickens!" He showed him the twenty-one flies. He said to him, "I killed seven with a blow, and I killed fourteen with a cut." The next morning the hunter left him to cook. He was too lazy to work. He didn't cook, he caught flies. When the hunter returned, he found no dinner. He kicked him behind, he kicked him out of doors. There on a pile of ashes he slept all night. The next morning, when the hunter found him asleep on the ashes, on his back he chalked, "Jon Brandan, he kills seven with a blow, and fourteen with a cut."

There was a king who had been waging a war for seven years. People passing by saw the boy with the writing on his back. They sent word to the king that here was a boy who killed seven with a blow and fourteen with a cut. The king sent for him, he forced him to go to war; he agreed that, if he won, he would marry him to his daughter and give him half his kingdom. He gave him a silk handkerchief, he told him to go to the stable and to take the first horse to come when he waved the handkerchief. He had never ridden a horse. He had never seen a cock-fight, much less a battle. He went to the stable and waved his handkerchief. A horse advanced. "No, not you, you would kill me." He waved again, another horse advanced. "Nor you, either." A little horse with a broken leg was there, but he did not come forward. Jon went up to him, and said, "It is you I will take." The king said, "No, you must not take him." And the king brought him another horse. When he mounted the king's horse, he held on to the saddle back and front. News of the man who had killed seven at one blow and fourteen at one cut travelled to the seat of war. As soon as the horse heard the sound of guns and of drums, he started to run. The boy, not knowing how to ride, began to howl, "Now shall I die, and now shall I defecate!" The men against him understood him to say, "Now shall they die, and now shall they defecate!" The horse started to run towards them, where there was a flag. Seeing him, they deserted the flag and ran away. The horse, accustomed to war, went straight to the flag. The boy seized it. As soon as the horse saw that the boy had the flag, he turned, and ran for the king's house. The king and queen, and the girl who was to be his wife, came out and embraced him. They all rejoiced. They are still alive and well to-day. His wife never learned the donkey he was. I am the only one who can give an account of him, because we were raised together.

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[1] Informant, Jon Santana of San Nicolao.

42. THE MAN WHO UNDERSTOOD ANIMALS.[1]

In olden time there was a man who understood animals. The servant of this man took the ox out every day to work on the soil. One day he brought the ox home, he put him in the stall, he gave him a ration of beans[2] to eat. As the ox was very tired, he lowered his head, he did not eat. The boss had also a donkey he rode. This donkey saw that he did not eat; he asked, "What is the matter with you, that you are so sad?"—"I have every reason to be sad," answered the ox. "I work hard every day, and this boy beats me. You are different; you stay here in the stall, you eat what you like and when you like; clean and well treated, you ought to be satisfied, but not I."—"Oh, what a fool you are!" exclaimed the donkey, "what a quadruped!"—"I can't help it," answered the ox, "I have to go to work when they say so."—"Not at all," answered the donkey, "you don't have to work. If it was me, nobody could make me go out to work. You have two big horns, and you don't know how to use them. To-morrow, when the servant comes for you to go out, you just hold back, butt in the stall, act wild!" So the ox said, "To-morrow I will try that." While they were talking, the boss was at the door of the barn; he heard all, he broke out laughing. The next day in the morning, when the servant came to take out the ox, it began to butt, it acted wild. The boy was startled, he was frightened; he did not take the ox out of the stall, he went to the house. On his way he met the boss. "You are not taking the ox out to-day to work?" asked the boss. "No, sir!" answered the boy, "the ox is acting wild in his stall, it is sick or mad." The boss answered, "Well, since the ox is sick, take the donkey to work." So the servant took out the donkey, he put the yoke on his neck, he took him to work. The donkey refused to work, the boy beat him. At night he took the donkey to the stall. The donkey saw that the ox was feeling good. He stood with his head down, his ears drooping. The ox asked, "To-day it is you who are discontented?" The donkey said, "How can I be contented under this work? I don't blame you; I blame myself, because the man who gives his secret away to another is a fool."[1] At this time the boss and his wife were sitting at the door of the stall. He began to laugh. The donkey asked the ox, "What are you going to do to-morrow?"—"I am going to do the same thing you taught me to do."—"If you knew what I heard, you better get ready to go to work to-morrow."—"What have you heard?"—"If you do what you did to-day, they will kill you to get your liver to feed the poor, your hide to give to the shoemaker." At this the boss exploded. The woman asked him, "Whatever are you laughing about, are you crazy, or what?"—"If you only understood these animals as well as I, you'd be laughing too."—"Don't tell me it is about the animals, it is some girl that you have in your mind."—"Not at all," answered the man, "I was laughing at those animals." The woman said to him, "If you don't tell me what you are laughing about, you will not come into my bed to-night." The man answered, "I cannot tell you." They began to quarrel until they went into the house.

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[1] Informant, Antonio da Graça of San Nicolao.— Compare Arabs, Burton, 1 : 10–15; Gold Coast, Barker and Sinclair, 109–113; Santals, Bompas, CLVIII. Our tale probably has a literary source.

[2] Literally, rich beans. Sweet potatoes and squash are also fed at times to cattle.

The next day the woman asked him again, "What were you laughing about?" Still her husband would not tell her. The woman said, "If you don't tell me, I'm not going to do a thing. I won't cook, I won't work. I'll not do a thing in the house."

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[1] *Variant:* The master (*don'*) owns a quarry. The ox and the horse pull the cart; the donkey, the master rides. . . . After pulling the cart-load of stones, the donkey is in his turn too tired to eat, will not even look at his fodder. "What's the matter with you?" asks Ox. "Shut up!" answers Donkey. "It was pride caused me to be put to work." (Boa Vista.)

She kept on being angry for three days. The husband sent for her father and mother. Just the same, they could do nothing with her. "I'll not keep such a woman in my house, I'm going to send her to the gallows." He sent to call the hangman. "Take this wife of mine to the gallows. I can't keep her any longer."[1]

Just then the dog was lying on the verandah. In the yard there strutted a cock among fifty hens. The dog asked the cock, "Don't you know the news?"—"I know nothing."—"Don't you know that our mistress is going to the gallows? Here you are still strutting about!" The cock answered, "I, I can't help it. It is obligatory upon me to strut among the hens. Why do they send the mistress to the gallows?"—"Because of her persistence."—"Is that all? Is it just for that they are sending her to the gallows? Is there, then, no cure for that?" The dog answered, "No, we don't know any. We've been looking for a cure. We can't find any at all." — "That's strange!" he exclaimed. "A man can't rule one woman! I have fifty females here, every one of them pays attention when I call them." The dog asked, "Can you tell us a cure?"—"Yes, if it was me, I'd lock her up in a room, I'd beat her until she called on God."[2] The boss was standing at the door, he overheard all the talk. He turned to the hangman; he said to him, "Wait until to-morrow before you begin to carry out the order."

That night the boss sent every one early to bed. He locked up his wife in a room. He took a whip to whip her. The more she cried, the more he whipped. She knelt on the ground with her hands clasped in prayer; she begged him, "For the love of God, do not whip me any more! I'll ask you no more questions, never again will I question you about such things." Her husband said, "Make a cross[3] not to speak to me about it the rest of your life." Straightway she made a cross. From then on she became a good wife. Never again did she do anything contrary to her husband.[1]

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[1] *Variant:* For three days the wife will not eat. Her husband says to her, "You insist on my telling you what I was laughing about. I will tell you, but it will be the last day of my life." (He understood the speech of all the animals of the world, but, if he revealed it, he had to die.) "Invite my godfather and godmother to dinner, invite my friends and neighbors." (Boa Vista.)

[2] *Variant:* A hen says to the rooster, "You have no sense, to go about to-day so well satisfied. Don't you know our master is about to die? He is about to die because he is an ass. He has only one woman. I have eighteen. If any one of them does anything to me, I take a whip to her." (Boa Vista.)

[3] It is a common custom in the Islands to make a lifelong vow by making a cross on the floor or wall, or even by cutting it on one's hand. In the house of a Brava family living at Onset, Mass., crosses cut in the woodwork were pointed out to me as charms against witches, and the Americanized adult daughter of the family wore a gold cross hung around her neck for the same reason. There is a Fogo legend that once a man quarrelling with another said, "If I want to kill you, who will prevent me?" The other answered, "God;"

That was the judgment of the cock.

(*Variant a.*[2])

There was a man who understood every animal. One day he sent the servant to go to work with the ox. When the ox returned, he told the donkey that he was very tired, that the servant beat him a lot. The donkey said to him, "When he comes to give you food, don't eat; when he gives you water, don't drink; to-morrow he won't go to work with you." At daybreak the following morning he went and got water and food, which he gave the ox. All there, he did not eat it. He went to the boss. He told him the food and water he gave the ox were all there, he did not eat it, he thought he was sick. The boss said to him, "Take out the donkey, go to work with him." He went. When it got late, he came back with the donkey. The donkey said to the ox, "I am tired, he whipped me, I worked hard, I am all done up. Now, I heard them say that if you don't go to work to-morrow, they will have you killed." At daybreak the following morning the hens and the cock got up. The man's wife was disgracing him. The cock said to the hens, "See how I control you all, and he with only one wife cannot control her!" The man heard, he began to laugh. The woman wanted him to tell her why he was laughing. It was a secret that he could not tell any one. Then the woman began to tease him too much, he beat her, he did as the cock told him. From now on they lived all right, his wife teased him no more.

43.[3] WHO EATS MOST: ESCAPE UP THE TREE.

There was a man had three sons,— Pal', Pedr', and Mané José. The father fell sick. Pal' said to him, "My father, I am going

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whereupon the roadside cross near which they stood moved down from its base of stones a short distance, and then returned to its place. It is also said in the Islands that lava-flows leave their course to avoid the wayside crosses.

[1] *Variant:* After the dinner-guests have left, the woman sits down in her husband's lap, and says, "My husband, I have done all you told me. Now tell me why you laughed." He gets his whip and lashes her on the back. "No, no, husband! I did not ask for this. I asked you to tell me why you laughed." — "This is all I have to tell you." She twists and turns. As he goes on lashing, she cries, "If it was this, I don't want to hear it." (Boa Vista.)

[2] Informant, Manuel J. Barbosa of Fogo.

[3] Informant, Jesufin' Lopes of Fogo.— For "Who Eats Most," cf. Mpongwe, Nassau, 65–68. For "Escape up the Tree," cf. Spain, De Soto, XXI; Timne, Thomas, 33–34;

to the end of the world to find you a cure."—"My son, the end of the world is very far. Who goes there never comes back." Pal' said, "I am going, and I am coming back." The father asked, "Which do you want,— a sack of money, or a sack of blessings?"—"A sack of money, I don't need a sack of blessings." He [the father] gave him a sack of money. He [Pal'] mounted his horse; he rode, rode, until he came to the house of Old Lady. "O my grandson! where are you going, what do you want?"—"I am looking for a cure for my father, who is sick." Old Lady said to him, "I am going to set you to eat with my daughter. Who eats the less I will kill." This old woman had three daughters, all looking alike. When the first daughter ate until she could eat no more, she went to get more food; the second sister brought it in. They ate, ate, until she could eat no more. She went to look for more food; in came the youngest. Pal' could eat no more. The old woman said, "Come! Let me show you my house with seven keys!" She opened six doors. When they came to the seventh, she said to him, "This one you open!" She had a deep place there, she pushed him into it.

Pedr' said, "My father, I am going to the end of the world to find you a cure."—"My son, the end of the world is very far. Who goes there never comes back." Pedr' said, "I am going, and I am coming back." The father asked him, "Which do you want,— a sack of money, or a sack of blessings?" Pedr' said, "A sack of money. What should I do with a sack of blessings?" He gave him a sack of money. He mounted his horse; he rode, rode, rode, until he reached the house of Old Lady. The old woman said to him, "Good-day, my grandson! Where are you going, and what do you want?"—"I am going to look for a remedy for my father, who is sick." The old woman said, "Come in! I will set you to eat with my daughter. Who eats the less I will kill." They ate, ate, ate. The daughter went to look for more food. In came the second daughter. They ate, ate, ate; she went to look for more food. In came the third daughter. They ate, ate, ate, Pedr' got tired. Old Lady said

Hausa, Tremearne, 298–299, 454–456; Angola, MAFLS 1 : 102–111; Kaffir, Theal, 122–126; Kaffir, Kidd, 224–230; Kaffir, Macdonald, 2 : 365; Hottentot, Schultze, 398–399; Bahamas, MAFLS 13 : 66–70; Louisiana, MAFLS 2 : 6–13; Georgia, Harris 3 : 82–89, 92–100; North Carolina, JAFL 30 : 189–190; Muskhogean Indians, JAFL 26 : 212–213; Caddo, Dorsey, 59–60; Pueblo Indians, JAFL 31 : 235–240; Shoshoni, PaAM 2 (pt. 2) : 203; Blackfoot Indians, PaAM 2 : 109–112; Thompson River Indians, MAFLS 6 : 82; Shuswap, JE 2 : 636–637; Siberia, PaAM 20 (pt. 1) : 65–67; Philippine Islands, JAFL 34 : 393–395.

to him, "Come! I will show you my house with seven keys." They went, Old Lady opened six doors; at the seventh she said, "This you will open." He opened it; Old Lady pushed him into the pit, like his brother.

Mané José said, "My father, I'm going to the end of the world to find you a cure." The father said to him, "Your two elder brothers went, they have not returned. If you go, you won't return."—"No, my father! I am going, and I am coming back." The father asked him, "Which do you want,— a sack of money, or a sack of blessings?"—"Give me a sack of blessings. What should I do with a sack of money?" He gave him a sack of blessings.

Mané José had three dogs, called Flower, Hour, Moment. He said to his father, "When you see the dogs pulling on this warp-line, let them loose, because I shall be in danger." Mané José got on his horse; he went, went, went; he came to the house of Old Lady. The old woman said to him, "My grandson, where are you going?" He answered, "Lady, I'm going to the end of the world *ma's balente*."[1] The old woman gave him a handful of salt. She said, "In great danger it will be of service to you." He went, went, went; he met another old woman. The old woman said to him, "O my grandson! where are you going?" He answered, "I'm going to the end of the world *ma's balente*." She gave him a handful of brier-seed. She said, "In great danger it will help you." He went, went, went; he met another old woman. The old woman said, "O my grandson! where are you going?" He answered, "I'm going to the end of the world *ma's balente*." The old woman gave him three *polon*-seeds. She said to him, "In great danger they will help you." Then he went, went, went; he reached the house of the other old woman. The old woman said to him, "I have a daughter, I am going to have you eat together. If you eat more, I will kill her; if she eats more than you, I will kill you." They ate, ate, ate; the girl started to rise to go look for more food. He said to her, "No, sit down! When we eat up all this which is before us, we'll go get more, not before." The girl could not eat any more. The old woman said, "My grandson, come! I will show you my house with seven keys." The old woman opened six doors. When they came to the seventh, she said, "Open that door, because my hand is tired."—

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[1] The Balente are an African tribe, I was told; and it was suggested that the phrase meant "beyond the Balente," but I incline to think it means only "very valiantly [*valente*]."

"You open that door yourself; it was you who put on that lock." The old woman opened the door, he shoved her in. He said to her, "Old Lady, you will stay there until you take out my two brothers." She took them out. All three took their horses, they went, they left Old Lady stuck there.

Within three days she came out, she mounted her buck,[1] she started after them. She sang,—

"*Borbodec cidec'*,[1] Sir Compa' Anton,
Run, I will give you fresh blood to drink."

When they looked back, they saw Old Lady behind them. Mané José threw down a handful of salt behind them, it turned into a sea. Old Lady swam, swam, swam. When she reached the other shore, they were gone. The old woman ran, ran, ran. She sang,—

"*Borbodec cidec'*, Sir Compa' Anton,
Run, to-day I'll give you fresh blood to drink."

When she overtook them, Mané José threw down behind them a handful of brier-seeds, up sprang a brier-thicket. Old Lady fell into the briers, she scratched through it all. She went, went, went, until she was about to catch them again. Mané José threw down three *polon*-seeds; they turned into three *polons*, one for each of them. Old Lady came up, she took out a side of her *crica;*[2] she made a *machad';*[3] she started cutting at the *polon*. Mané José sang,—

"Flower, Hour, Moment!
If you do not help me at this time,
My water you shall not drink,
My meat you shall not eat,
My meat you shall not eat."[4]

Directly they saw far off a cloud of dust. Mané José said, "Old Lady, see there! that is something coming to help us." Old

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[1] "That was the Devil." *Bode* is "a buck-goat;" *bodec*, "a young buck;" but *borbodec* is a word used only in the tales. *Cidec'* is a meaningless word, put in for the sound.

[2] Inferably an obscene term of which the translation was withheld.

[3] *Variant:* She sang,—

Cuchis cuchas na mola chas	"*Cuchis cuchas* sharpen *chas*
Machad' sego câ ta da fim.	A dull *machad'* gets no edge."
	(Fogo.)

[4] *Variant:*

Flôr, Hóra, Moment',	"Flower, Hour, Moment,
Si bu ca bale-m' n'esse occasian	If you do not help me at this time,
Na pont' 'nha mensa bu ca ta come	At the side of my table you shall not eat,
Nim 'nha vin' bu ca ta bibe.	Nor of my wine shall you drink."
	(Fogo.)

Lady answered, "Oh, those are my goats coming!" On that the dogs came up. Mané José said, "Flower, Hour, Moment!" They seized Old Lady, they killed her and her buck.

44.[1] ESCAPE UP THE TREE: THE SINGING GOURD.

There was a man had three sons,— Paul', Pedr', José. Paul' told his father he wanted to go to war in the mountains to set an example to Jon d'Annis. His father asked him, "Why? There is no need for you to go."—"Let me go! A ship at anchor gets no freight." His father asked him, "What do you want,— blessings from your father and mother, godfather and godmother, or a sack of money?"—"A sack of money." His father told him to go to the barn to get a horse. "The horse you see heading south do not take, take the one you see heading north." This was a curse. He went and took the horse heading south. With his sack of money and his little lion he started out. After he went a little way, he dismounted to eat. When he ate meat, he would throw the bones to his lion; when he ate manioc, he would throw him the vine; when he ate potatoes, he would throw him the peelings. He went to a fig-tree by the side of a stream. He climbed the fig-tree, he ate the ripe figs, he threw him [the lion] the green figs. A sow came by. She ate the figs, she rooted at the lion. The boy said to her, "Eat the figs, but leave my lion alone." The boy went on to a little hill, where he met an old man riding a she-ass. He said to the old man, "Get out of my way, let me pass!" The old man said to him, "Pass, and go your way! The road you take you will find full of prickles and *carapisa*." He went, he came to a settlement, to the house of an old witch. The old woman was the sow that had rooted at the lion. "Old woman, haven't you seen a pig with a sour tail pass by?" The old woman answered, "Since it passed by here I have prayed three rosaries to the end."—"Can't you take me in for the night?"—"I will take you in with all my heart. What is this house of stone and clay, that it should not shelter you! Stay here to-night, to-morrow I will tell you all about it." The old woman had a servant called Lena. The old woman said, "Lena, go to the chicken-coop, take the chicken facing north, leave the one facing south. Cook the chicken well, but season it badly." She asked the boy, "In your father's house what kind of a table are you accustomed to eat off of,— a gold table, or a silver?" He did not answer. She thought he was uncivilized. The old woman told Lena to serve him on a silver table. As he ate, he threw the bones to his lion under the table. At bed-time the old woman told Lena to make up his bed with the silk spread at the bottom, the mattress on top, and on top of the mattress to put some thorns. The old woman said to Paul', "Since I accommodate you with all my heart, you must embrace me at my bedside before you lie down.[1] Tie fast your lion."—"I have no rope to tie him with." The old woman gave him an end of hair to tie up the lion. When he went to embrace her, the old woman began to wrestle with him. He sang for his lion. The lion said to him, "When you ate meat, you threw me the bones; when you ate manioc, you threw me the vine; when you ate figs, you threw me the green figs." Then the old woman threw Paul' into the mouth of the pit that was at her bedside.

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[1] Informant, Matheus Dias of San Anton.— Compare, for "The Singing Gourd," Portugal, Braga, LIV; Spain (Catalonia), Maspons, 1: 33–35; Basuto, Jacottet, 60–62. Comparative, Bolte u. Polívka, XXVIII.

Pedr' said to his father, "Paul' went out to set an example to Jon d'Annis. Now I must go." He went. The same things happened to him as happened to Paul'.

José said, "I too, I must go. With your blessing, I have all I need. Money I do not need." — "Go to the barn, leave the horse heading north, take the horse heading south." He took the horse heading south. He went to his godmother for her blessing. She gave him her blessing and the seed of a gourd. He went to his godfather for his blessing. He gave him his blessing and a tube of salt. His father gave him his blessing and three *polon*-seeds. His mother gave him her blessing and a tube of ashes. He told his youngest sister, "I will leave my three lions at home. Every day water my garden and attend to my lions, Hour, Wait, Moment. When you see my garden dry and my lions foaming at the mouth, let them loose." He came to the same place his two brothers stopped at to eat. He sucked the bones, he gave the meat to his lion.[2] He ate the vine, he gave the manioc to his lion. At the fig-tree he ate the green figs, he gave the ripe ones to his lion. When the sow came, he said to her, "Eat the figs, but leave my lion alone." When he met the old woman on the she-ass, he said to her, "Dismount and ride on my horse, and let me ride on your she-ass!" The old woman said, "No. Yesterday and the day before I passed by two boys riding horseback. His horse gave my she-ass three kicks. Go on your way! You will find a road of salvation. The Virgin Mary go with you!" José came to the house of the old woman. He asked the old woman if she had seen a pig pass by. "Since it passed by here I have prayed three rosaries to the end."—"Can you not give me shelter here for the night?"—"I will give you shelter with all my heart. What is this little house of stone and clay, that it should not shelter you! Stay here to-night, to-morrow I will tell you all about the pig." When the old woman told Lena to cook the chicken well, but to season it badly, José said to her, "No, the chicken must be cooked well and seasoned well." The old woman said, "Lena, be careful! because he is not like the others." Lena was frightened. She cooked the chicken well, she seasoned it well. "In your father's house what kind of a table are you accustomed to eat off of,— a gold, or a silver?"—"Neither, I am accustomed to eat off of a wooden table. My father and mother are not rich."—"In your father's house what kind of plates do you eat from,— gold, or silver?"—"Neither. I eat off of Port[1] plates. My father and my mother are not rich." The old woman set the table as José wanted it. As he ate, one mouthful he put into his own mouth, the next he gave his lion. "Lena, make up the bed with the silk spread at the bottom, the mattress on top, and on top the thorns." José said to her, "No, the bed must be made with the thorns at the bottom, the mattress on top, and on top of it the silk spread." When the old woman asked him to embrace her, he said, "In my father's house are many servants, I never play with them, and you are older than my grandmother!" The old woman said to him, "You have nothing to do with that."—"No, Old Lady, not to-night; to-morrow, on my return, I will embrace you, and I will give you a kiss." When it was morning, she asked him again to embrace her and to give her a kiss. He refused. The old woman had two daughters and one son,— Zabél, Maria, Julian. After he left, the old woman told her children to get their weapons ready to go with her to kill him. José grew tired, he saw that they were overtaking him, he threw the tube of salt behind him. It became a sea. The old woman cut a road through the sea with her *picaret'* and

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[1] *Variant:* He must wrestle with her. The one who puts the other down may kill him or her. (San Anton.)

[2] One lion he took with him. There was some confusion here in the narration, indicating, I surmise, the splicing of two separate tales.

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[1] Place of manufacture in Portugal.

machad'. Then she carried home the tools. She started out after him again. He walked, walked, walked, until he grew tired again. He looked back, he saw them overtaking him. He threw down the tube of ashes, it became a snow-storm. They returned home to get the tools to cut through the cloud. They cut through, they carried the tools home, they started out after him again. He grew tired, he looked back, he saw that they were overtaking him. He threw down a *polon*-seed. He sang,—

"Up, up, *polon*,
Up, up, as high as can be!
This woman is to kill me to-day."

The *polon* grew, grew, grew, until it became the highest *polon* in the world, and eight men could not encircle it. The old woman returned home to get her tools. She cut, cut, cut. The children grew tired. She sang,—

"Tundun Zabél,
Tundun Maria,
Tundun Julian,
Virgin Mary, our mother,
Because the man we are to kill him to-day!"

They cut, cut, cut, until the *polon* lacked but a thread of falling. José threw another *polon*-seed. He sang,—

"*Polon*, up, up,
Polon, up, up,
Up, up, as high as you can!
For this woman is to kill me to-day."

The *polon* grew high. The old woman went home to get her tools to cut it down. She sang,—

"Tundun Maria,
Tundun Zabél,
Tundun Julian,
Virgin Mary, our mother,
See this man I am going to kill to-day!
Double cut, my little *machad'*,
Serve me as adze, my *machad'*,
Because this gentleman I am to kill to-day."

They cut, cut, cut, until the *polon* lacked but a thread of falling. José threw the third *polon*-seed. He sang,—

"Up, up, *polon*,
Up, up, high as you can!
For this woman is to kill me to-day."

The third *polon* grew up taller and thicker than the others. They cut, cut, cut. As the tree was about to fall, José called to his sister at home, "You remember what I told you at the door of our house when I left?" At this very time his sister went into the garden. She found it drying up; the lions were foaming at the mouth. She turned back to the house; she said, "Mamma, mamma, do you remember what José said as he went out of the door?" She ran for a knife to cut the rope of the lions. The rope was all twisted from the jumps of the lions. The *polon* was almost falling when José saw something that looked like three little dogs about five miles away. He asked Old Lady, "Do you not see something coming there?"—"That is a goatherd who is herding." Now the lions ran up. They got there. José called,—

"Hour! Moment! Wait!
Take care, take care, O my little lions!
If you are to help me, help me to-day,
Because to-day is the first and the last,
The last day of my life." —

"Hour, you see that woman? I don't want to see a particle of her left.— Moment, Wait, you see those girls and that boy? I don't want to see a particle of them left." The lions took the old woman, the girls, and the boy, they did not leave a particle of them; all of them became farina. José returned to the house of the old woman. He said to Lena, "Lena, unless you give me the key of the pit, the road Old Lady has travelled you too will travel." —"José, you must go to my mother, pick her on the right side and on the left, and the key will come out." José picked, the key came out. He took it, he opened the door. At the first door he found his two brothers. He ordered Lena to make a soup. Lena, afraid José would kill her, made the soup as quickly as she could. The place where his brothers were is like from Newport to Fall River. In the middle of it he found people so weak, that they could not take the soup even through a tube. Then he took out all the people who were there. He told Lena to take care of the place like her mother.

He started for home with his brothers.[1] They walked three days. As they neared home, they came to a well. José told Paul' to drink first. "No, my brother Pedr' must drink first." Pedr' said, "No, my brother José must drink first." When José leaned down to drink, Paul' struck him with a cutlass. He fell dead into the well. After they reached home, their father asked if they had not met their brother José. They said, "No." The next day a servant went to the well. She saw a gourd-vine with a gourd on it. She began to beat on the gourd. It began to sing,—

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[1] *Variant:* And with the king's daughter, whom he had also rescued from underground. (San Anton.)

"Ta, ta, servant of my father,
Do not play on that little gourd
Which strikes on the cord of my heart.
My first brother as *matador*,
My middle brother, councillor.
Ai! Ai! Donat! Ai! Ai! Doblinciano!
Ta, ta, servant of my father,
Donat, Doblinciano!"

The servant went to the house. She told his father how she went to the well and played on the gourd, and how the gourd told her not to play on it. The man scolded the girl for playing and not bringing water. He did not believe the little girl about the gourd. The little girl returned to the well, he followed her. He told her to play on the gourd. The gourd sang,—

"Ta, ta, servant of my father,
Do not play on that little gourd," etc.

The man went home, he locked in his two sons. He went to José's godmother. He remembered she had given him the seed of a gourd. The godmother went with the father to the well. She took with her a towel and her rosary. When they arrived at the well, they told the servant to play on the gourd. The gourd sang,—

"Ta, ta, servant of my father,
Do not play on that little gourd," etc.

The godmother herself played on the gourd.

"Ta ta ta ta, O Lady Godmother!
Do not play on that little gourd," etc.

She put her rosary around the gourd and wrapped it in the towel. José's father had a drum. He played it in the citadel to call together the people to hear a little gourd talk like people. All came to hear it,— the doctor, the priest, the bishop, the administrator of the council. The doctor was to open the gourd. As he put a knife to it, it sang,—

"Ta ta ta ta, O Sir Doctor!
Do not play on that little gourd," etc.

He put his knife to the other side of the gourd. The gourd said, "Go slow! here is the cord of my heart." As the gourd was opened, out came José as a man. He embraced his mother and his godmother. All the people believed he was Don José. He told them all that had happened between his brothers and himself. His father asked him what he wished done to his brothers. "I was true to them, they were false to me. Send for four horses,— from east, west, north, south. Tie my brothers. Then beat the drum, each [horse] will think of his world quarter, and cut them in four pieces." José's father married him to the servant. They lived a new life, a life new.

45. ESCAPE UP THE TREE.[1]

There was a man married to a woman. She was a witch. He had a dog that guarded him all the time. She wanted to kill him, but because of the charm (*guarda* or *relique*) he had she could not kill him.[2] She said to him, "Since our marriage we have been nowhere. I have a garden (*hôrt'*) I want to show you." They arose at dawn. He started to get his dog. She said to him, "No, the man who walks with a dog, with him I do not walk." He started to get his stick. She said to him, "No, the man who walks with a stick, with him I do not walk." He took three *polon*-seeds and hid them on his person. They started. After they went a little way, she said, "If you called your dog here, could he hear you?"—"Yes." They went on a little way. She said to him, "If you called your dog here, could he hear you?"—"Yes." They went on a little way. She said to him, "If you called your dog here, could he hear you?" He was suspicious. He said,

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[1] Informant, Virissime Brito of Boa Vista.

[2] *Variant:* His wife is jealous of a trusted servant-girl. When the man goes on his annual three-day trip and calls his dogs, Caléjon, Seléjon, Hetéjon, the servant sees the dogs jumping and straining, and says to her mistress, "Lady, the master is in trouble."— "None of your business," says the mistress. "Let them jump!" She takes off her slipper and slaps the girl on the mouth. . . . On his return home, when he hears of this, he tells the girl to slap her mistress on the mouth with her slipper. Then he boils his wife to death, and sends the corpse to where they make clay to be made into a stone for the door, to step on as he goes in and out. (San Nicolao.) Compare Tremearne, 298.

"No."[1] She said to him, "Say all the prayers you know. This is the last day of your life." He said, "Let me go to the top of that little hill!" He went, and he sang,—

"Little lion! Little lion!"

She said, "Sing, sing all you want, because to-day is your last day." The first time he sang, his dog heard him and jumped, but did not get free. He sang again; this time the dog jumped and broke his chain. The woman said, "Get ready! this is the last day of your life." He sang the third time. The little dog was running after him. The woman said, "Come on! this is the time." He remembered the *polon*-seeds in his pocket. He dropped one. A *polon* sprang up. He climbed up on it. She took out a tooth, and out of it made a *machad'*. She said, "*Cup*, *cup*, my little *machad'!*" The tree was almost down; he threw down another seed. He climbed up on it. Far away he saw a little smoke. He took hope. She said, "*Cup*, *cup*, my little *machad'!*" The tree was almost down, then he threw down another *polon*-seed. She kept cutting. The tree was almost down when the little dog rushed against her. She said, "O my husband! this is our little dog, the little dog I am used to playing with." The man said to the dog, "Seize her, and don't let a drop of her blood fall to the ground!"[2] When the dog seized her, she cried, "He has hold of me in a bad place!" The dog ate her up.[3]

46.[4] ESCAPE UP THE TREE: WITHOUT FEAR.

There was a woman and man had one son. One day he [the son] went down to the beach, he found four little lions. He took them home. As they had the itch, his mother would not let them in. So he left them with his godmother. When he was twenty-one years of age, he asked his father and mother for their blessing. "I'm going out into the world to see things to talk about." He took with him his lions, Jira, Marian', Salamansa, Sojiroconjiro.

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[1] *Variant:* A sister and brother live together. The brother leaves home with an old witch. His sister Maria gives him three little things (*chenchiren*, i.e., *polon*-seeds). A certain distance from home the witch asks him if he called his dogs (Hour, Wait, Moment), would they answer. . . . She goes to the brook and gets three dragons (*bicha fe'ra*) to cut down the trees. (Cab' Verde.)

[2] Compare Tremearne, 456.

[3] *Variant:* The dogs eat her up joint by joint. She yells until the last piece is devoured. (Cab' Verde.) Compare Tremearne, 456.

[4] Informant, José Barros of San Vicente.

He came to the house of a king who had three daughters. He went inside, he told the girls he was going to tie the lions to the leg of the table. "If one of you unties them, I'll cut off her head with this sharp sword of mine." He went, went, went, until he came to a cliff where there were a lot of monkeys. The monkeys sang,—

"Gritititi,[1] bata tebata,
Ant, dried up thing!"

The boy was afraid of the monkeys, and he called for his lions,—

"Jira, Mariano, Salamansa, Sojiroconjiro!"

The lions began to jump and pull at their rope. The youngest sister wanted to let them go. The eldest sister said to her, "Don't let them go, because the man will kill you." The monkeys sang again,—

"Gritititi, bata, tebata,
Ant, dried up thing!"

The boy sang,—

"Jira, Mariano, Salamansa, Sojiroconjiro!"

The lions began to spring about violently; the youngest sister decided to loose them and let them go. They started to come; the boy, who was crying from despair, saw them far off, a cloud of dust. When they arrived, he cut his bread into four pieces, he gave them each a piece. He said to them, "Help me, my lions! Those monkeys want to kill me." The lions sprang on the monkeys; they killed, killed, killed, until only one monkey was left, the king of those mountains. This monkey was hiding away in a hole, only at night he came out to spy around. The boy saw him, he sent the lions after him. They caught him, they tore him to pieces.

Then the boy, well satisfied, went back with his lions to the king's house. He asked, "Which of you loosed the lions?" The youngest sister was afraid, she did not answer. He asked again, "Which of you loosed the lions?" The youngest sister answered, "It was I loosed them. They were jumping on the rope, I loosed them to let them go."—"Good! you for my wife." The eldest sister answered, "No, sir! it's a lie, it was I loosed them." The second sister said, "No, sir! it was I loosed them."

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[1] Explained as imitative of monkey-cries.

The boy said, "Whichever one of you is able to scare me, I will marry." The youngest sister took a sparrow, and put it under the wash-bowl the boy washed in. The next day in the morning, when he turned the bowl to wash his face, out flew the sparrow. The boy was scared.[1] The youngest sister came up and embraced him. They were married, and they lived a long life.

47. WITHOUT FEAR.[2]

There were a poor man and his wife living in the country. They had three sons and a daughter. The eldest boy was half-witted. When they went to the city, they had to pass by a cemetery. None of the children would go into the cemetery but the half-wit, who would go into this cemetery. As they would not go, he said, "I wish to know what fear is." One day he left the house, he passed by a man in a yard who heard him say that he had a wish to know what fear was. The man said to him, "You said that you had a wish to know what fear was?" The boy said, "Yes." The man took him to a gallows. He said to him, "You stay here until I see you in the morning. When you hear the bell,[3] make a light." The boy made a light, he built a fire. He looked up, he saw men hanging on the gallows. He said, "You poor fellows hanging there on the gallows while I sit here by the fire!" He climbed up, he brought the men down, he placed them by the fire. He said, "I'm tired making this fire. When it burns up close to you, do you push it back." He went on moving the sticks three or four times; then, [as] the men did not stir the fire, he put them back in their place on the gallows, where they were on the gallows. Then he lay down, he slept until morning. The man came, he saw that he could do nothing with him, he let him alone.

He went on his way, he met a woman. He said to her, "I wish I knew what fear is!" The woman took him to the king's house, where he said again, "I wish I knew what fear is!" The king said to him, "If you sleep in a certain house [it was a house which had a treasure the king knew about], — if you sleep there for three nights without fear, I will give you half of my wealth, and I will marry you to my daughter." The king took him to a house, locked him in, left him. He made a fire, he sat down to warm himself. He saw nobody, he went to sleep. At midnight he awoke, he found a man sitting by him. The man said to him, "Get out of here!"—"I, I'm not going to get out from here. I was ordered to stay here until morning." In the morning the king sent a troop to see what he was doing. He went for dinner to the king's house, then he returned to the house for the night. He built a fire, he was almost asleep when he heard a noise. There, falling down in front of him, he saw half a man. He said, "There are bad men up there cutting up people in halves." He placed the half of the man by the fire. In a little while another half fell down.[1] He placed it by the first half. He said, "When the fire burns up close to you, push it back." The fire burned up, but he had to push it back himself. He said to the halves, "If you don't push back the fire, I'll throw you out of the window." The two halves joined together and made a little figure. The little man took the boy's seat. The boy said to him, "Move away from here!" The figure did not answer him. "If you don't answer me, I'll cut off your head." Still the figure did not answer. He started to get a *machad'*. Then the little figure disappeared. In the morning the king sent his troop, and he gave a big feast because he thought the treasure would soon be recovered. No one before had slept two nights in that house. The third night a phantom appeared; he asked the boy, "What kind of a game can you play?" The phantom took three balls. He said, "If you want one, I keep two. If you want two, I'll give you two, I'll keep one." They began to play. The boy asked, "What kind of a game is this?" He answered, "Three for one." They played, the boy won. Then the phantom disappeared. When it was near morning, there appeared a monster. The monster said to him, "Get out of here!"—"No, wherever you go, I shall go too. If you stay, I stay." The monster said, "Then follow me!" The monster showed him the treasure, and then he disappeared. In the morning the troop arrived. At first they did not find him. He heard them call him; but the treasure was so bright, it had blinded him, and he could not get out. When they found him, they took him to the king's house.

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[1] See below, note 2.

[2] Informant, resident of Newport, cook in the Naval Hospital, native of San Anton.— Compare Mexico, JAFL 25 : 243; New Mexico, JAFL 24 : 428–430; 27 : 218. Comparative: Cosquin, LXVII; Bolte u. Polívka, IV.

[3] The bell ringing for the Ave Maria.

He married the king's daughter. But still he said, "I wish I knew what fear is!" His wife took him into the country to teach him what fear is. The woman bought an *alqueire* of small fish from a fisherman, she gave them to the servant; she said to her, "When we are in bed, drop the fish over my husband." When he slept, the servant dropped the fish over him. The fish began to dance over him. He gave a leap, he jumped out of bed. His wife said to him, "I thought you said you never were afraid." He answered, "If this is fear, I have been afraid for years."

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[1] For this incident see p. 241 (note 1).

48. THE FIG-TREE.[1]

A king had a Portuguese fig-tree. He put a servant to guard it against the birds. When the king came, he found a fig missing. He said to the girl, "A fig is missing. You took it." The girl said to him, "No, I did not take it. It was a bird that took it. It dropped it on the ground, I picked it up, I ate it." The king killed her, he buried her in that place. On her grave green grass sprouted. The king sent a little Moor to pull grass. As soon as he began to pull grass, she sang,—

"Little Negro Moor of my father,
Don't pull my hair!
My step-mother put me here
On account of one Portuguese fig.
A bird flew by, the fig fell, the fig fell,
I took it, I ate it."

He began to pull again. Again she sang,—

"Little Negro Moor of my father,
Don't pull my hair!
My step-mother put me here
On account of one Portuguese fig.
A bird flew by, the fig fell, the fig fell,
I took it, I ate it."

He ran home, he told the king something spoke to him. The king said to him, "If it is true, I will set you free; if it is not true, I will kill you." The king went with him to the fig-tree. He began to pull the grass. She sang,—

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[1] Informant, Antonio Soares Rosa of Fogo.— Compare Portugal, Braga, XXVII; Bahamas, MAFLS 13 : No. 79; Louisiana, MAFLS 2 : XVIII Comparative, Bolte u. Polívka, XXVIII.

"Little Negro Moor of my father,
Don't pull my hair!
My step-mother put me here
On account of one Portuguese fig.
A bird flew by, the fig fell, the fig fell,
I took it, I ate it."

The king told the servant to dig up the grave. He was conscience-stricken, he gave her something.

49. THE ESCAPE.[1]

There was a woman had a daughter she was very fond of. The little girl had a little horse with a broken leg. Her mother always said to her, "Don't ride on this horse with a broken leg, because he will carry you off to the land of the savages." One day, when the little girl was fifteen years old, she mounted the horse. He ran, ran, ran, until he reached the land of the savages. The horse ran so hard, she paid no attention to where he went. The savages put her in prison to eat her. One day there she felt very sad. She sang,—

"It was well my mother said to me
Not to go to a distant land,
Because the distant land has savage people,
They eat people."[2]

The savages heard, they were pleased. They said to her, "Sing again!" She said to them, "I'll sing again if you take me out." They took her out, she sang,—

"It was well my mother said to me
Not to get on my little horse for a distance,
Because the distant land has savage people,
They eat people."

"Sing again!"—"I'll sing again if you let me go on my little horse up to that hill." They let her go. She sang, she came back.

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[1] Informant, José Barros of San Vicente.— Compare Sierra Leone, Cronise and Ward, 246–247; Kaffir, Theal, 34–35; Jamaica, JAFL 9 : 122–124; Bahamas, MAFLS 13 : No. 84; Louisiana, MAFLS 2 : X; Georgia, Harris 2 : III.

[2] *Variant:*

Pulin pulian tam tobaliosa.	"*Pulin pulian* so valiant.
Sempre 'nha mae ja f'raba me	Always my mother would tell me
Pa' 'm ca monta tal cabalinho,	Not to ride such a little horse,
Tal cabalinho ca ta faze nada.	Such a little horse would do nothing."
	(Fogo.)

"Sing again!"—"If you let me go still a little farther." They let her go. She sang, she came back. "Sing again!"—"If you let me go there to that high cliff." They said to her, "No, you may escape." She answered, "No, I won't run away. I am used to you all now. I don't think of my own people." They let her go up to the cliff. Then she and her horse ran, ran, ran. They came to the river between the land of the savages and the land where her mother lived. The savages came after her. They threw their spear[1] at her, but she was too far off for them to strike her. The horse jumped into the river, it swam to the other side. The savages came up to the river, they saw they could not catch her, they returned home. She went home, she told her mother what had happened. From this you may see that when a mother gives counsel to a child, it should heed. She did not ride the horse again. They put it in the stable, where they fed it, and did not put it to work because it had saved the girl's life.

(*Variant a.*[2])

There were a wolf and a hen of the woods [guinea-hen]. This wolf went hunting. He found a hen. He was glad, he took her home. He made a cage, he put her in it until the day came to eat her. One day he was sitting at the door of his house putting a patch on his trousers. Hen was considering how she could escape. She sang,—

"O Sir Wolf!
Cow-ribs for a house,
Clotted milk to whitewash the house,
Cow-head to prop the door to,[3]
Fresh milk to eat in the house.
O Sir Wolf!"

When Wolf heard this song, he got up, he danced. He said, "Comadre Hen, I did not know you knew how to sing. Sing a little more! The song is sweet." Hen said to him, "The song will be even sweeter if you open the door of the cage for me." Wolf ran, he opened the door. She sang,—

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[1] An arrow-shaped spear, the point steel, the shaft wood. To it attaches a heavy cord.
[2] Informant, Manuel Dias of San Vicente.
[3] Meaning cow-horns (see p. 313, note 3).

"O Sir Wolf!
Cow-ribs for a house,
Clotted milk to whitewash the house,
Cow-head to prop the door to,
Fresh milk to eat in the house.
O Sir Wolf!"

Wolf said to her, "O Comadre Hen! I did not know you could sing so sweet a song. Ah, what a sweet song!" Hen said to him, "Let me go to that little hill, I will sing you a still sweeter song." Wolf was so pleased with her, he let her go out to the little hill. She flew, she went her way. Wolf ran after her; he called to her, "O Comadre, sing! O Comadre, sing!" He was angry that she had fooled him, angry that he had to go after her again.

50. ALWAYS NO.[1]

There was a woman who had an only daughter. When she lay dying, she said to her daughter, "Whatever any one says to you, say no." At this time in England there were many war-ships. The captains of the ships heard of this girl. They went to see her. They said to her, "How do you do?" She answered, "No." They said to her, "Give us a drink of water." She answered, "No." They went to their ships. They said to one another, "What is the matter with the girl, that whatever we say to her she says no?" An old sailor overheard their talk. He said to another sailor, "If I went to this girl to ask for a drink, she would give it to me." The man told the captain what the old sailor had said. The captain called the old sailor to the pilot-house. "Is it true you said that you could go to the girl's house and have her give you a drink of water?"—"Yes, I said it. But I don't go there for nothing. I'll go there for four dollars and a bottle of brandy." The captain called aboard a brother-captain, they laid a bet on the old sailor.

The old sailor went to the girl's house. He said to her, "Good-day!" The girl said to him, "No."—"Can't I have a drink of water?"—"No."—"What if I drank a cup of water, it wouldn't do any harm, would it?"—"No."—"You don't invite me in, do you?"—"No."—"What if I came in, it wouldn't do any harm, would it?"—"No." The captains were watching at a distance.

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[1] Informant, Jon Dias of Brava. Compare Portugal, Braga, XCIII; Jamaica, P. C. Smith, 35.

They saw him enter the house. "See that old fellow with his old cap,— the lousy thing, it must be fifteen years old! He is doing something we couldn't do."

The old sailor staid in the girl's house until supper-time. He said, "You don't invite me to supper, do you?"—"No."—"What if I drank a cup of tea with you, it wouldn't do any harm, would it?"—"No." She prepared to go to bed. "You don't invite me to go to bed with you, do you?"—"No."—"What if I went to bed with you, it wouldn't do any harm, would it?"—"No."—"What if I embraced you, it wouldn't do any harm, would it?"—"No." He played with her. He said to her, "If I put it into you, it wouldn't do any harm, would it?"—"No." Then he put into her all he had. He went on board, he won the bet.

51. FISH-LOVER.[1]

There was a girl who planned to marry a fish. His name was Seni.[2] This girl had a proud sister. The two sisters went out to gather wood. Maria left Antonia to go to talk to Seni. She sang,—

"O Seni! O Senon!
Below the belly,[3] Seni.
O Seni! O Seni!
Below the belly, O Seni!"

When she sang, [the fish] became a youth. He gathered the wood for her, he combed her hair. They sat down and talked. She reached home late, after Antonia. She told them she had been lost. Her mother asked, "Why didn't you keep with your sister?" She answered, "I left her because I knew where there was good wood." When the two girls were alone, they started to quarrel. Antonia knew Maria was in love with a fish, she said she would tell their mother. Maria promised her a fine dress not to tell. One day when Maria went to church, Antonia told their father that Maria was in love with a fish. He told Antonia to bring a *machad'* and a dish. "Show me where the fish comes up. We will kill him, we will bring him to Maria." When they reached the place, Antonia sang,—

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[1] Informant, Matheus Dias of San Anton.— Compare Portugal, Braga, XXXI; Spain, De Soto, X; Ewe, Spieth, 576; Jamaica, Dasent, 437.

[2] In Fogo, Sena is a woman's name. My informant said he knew the name only as it occurred in this tale. Seni is "little Sena;" Senon, "big Sena."

[3] Or *pé di barriga* ("foot of the belly"). Originally *bambagoja* was translated to me as a tree. There is a frequent use of obscene terms in the tales, but there is a marked tendency to change them in translation.

"O Seni! O Senon!
Below the belly, Seni.
O Seni! O Seni!
Below the belly, O Seni!"

When the fish put up his head, the man struck him with the *machad'*, he killed him, he put him in the dish, he carried him home. They cooked the fish, they ate, they saved some for Maria. The first piece she put in her mouth sprang out and fell to the ground. She suspected that it was Seni they had killed. She took off her pretty dress, she put on the dress she wore to gather wood. Her mother said to her, "No, don't go for wood! This is a church day, no one goes to gather wood." Maria said, "I am going for wood. The weather is good. Later on in winter we can't gather wood." Her mother let her go. She knew Maria was going after Seni. When Maria reached the place, she sang,—

"O Seni! O Senon!
Below the belly, Seni.
O Seni! O Seni!
Below the belly, O Seni!"

Seni did not appear, but she saw a drop of blood. She sang again,—

"O Seni! O Senon!
Below the belly, Seni.
O Seni! O Seni!
Below the belly, O Seni!"

A bone appeared. She wept and wept, until the bones combined and formed a fish. She sang,—

"O Seni! O Senon!
Below the belly, Seni.
O Seni! O Seni!
Below the belly, O Seni!"

The fish turned into a youth. He said, "Maria, your father and your sister killed me. What do you want me to do to them?"—"Make me a steamship, the best afloat, and load it with fruit. Let us sail on it to a port where my father and my sister will come on board to buy fruit. We will put them in irons, we will leave with them for another country, we will sell them for Negroes. That will be a disgrace for them." She had not the heart to kill them.

52. WHITE-FLOWER.[1]

There was a rich man had one son called Manuel.[2] The boy started to gamble. He gambled until his father knew that he was gambling. He gave him seven *conte de reis*. He said to him, "This is the last money I am going to give you, it is your inheritance." There was a witch called Jon di Monte Verde. He heard of the boy's money, he went in search of him. They sat down to gamble together. They played, played, played. The boy won all the money the witch had. The witch said to Manuel, "I am going to play my daughter, the prettiest damsel there is in the world." The boy won her from the witch. The witch disappeared without giving him the damsel.

He told the boy that he lived at Monte Verde, whither nothing went but birds. Manuel went to look for him. He went to the house of Mother-of-Cows. Mother-of-Cows said to him, "Where are you going, my grandson?"—"I am going to Monte Verde. Old Lady, can't you tell me where Monte Verde is?" Old Lady answered, "No, but I have many children who go all over the world. At night they will come home, they can tell you." At night they said, "Lady mother, I smell royal blood here." When they were about to find him, the old woman gave Manuel a cuff. He turned into a stool. She sat down on it. After they ate, they lay down. The old woman gave the stool a cuff, it turned into Manuel. He asked them if they could not tell him where Monte Verde was. "No, we've been all over the world, but we have not heard the name." The old woman said to him, "Go to Mother-of-Birds." He went to the house of Mother-of-Birds. "Good-day, Old Lady!"—"Good-day, my grandson!"—"Can't you tell me where Monte Verde is?"—"Wait until my children come home." When they were about to arrive, the old woman gave him a cuff. He turned into a tablecloth, he began to clean the dishes. When they arrived, they said, "Lady mother, I smell royal blood here." After they ate, they lay down. Their mother said to them, "Manuel is here. He wants to know where Monte Verde is. I told him to wait, you could tell him."—"We don't know; but let him wait for our brother, King-of-the-Birds; he goes farther than we, he can tell him." King-of-the-Birds came. He said to him, "I have just come by there, but you won't be able to go there."—"Isn't there any one who could take me there?"—"I could take you there, but you must give me something to eat on the way."—"What do you want?"—"I want an ox and a barrel of blood." Manuel bought an ox and a barrel of blood from Mother-of-Cows. The bird took the ox; he put it over one wing, the barrel of blood over the other. He said, "Manuel, get on my back." They started; they flew, flew, flew. When they were half way, the bird swallowed the ox and the barrel of blood. They flew, flew, flew. Three-quarters way along the bird said to him, "See that mountain there, there is Monte Verde, but we can't go farther because I am hungry." Manuel said to him, "Take a piece from my leg, eat it; take blood from my veins, drink it." The bird took his leg off, he swallowed it; he took blood from his veins, he drank. He flew, flew, flew. He put Manuel on the ground at a brook. He said, "Manuel, get up!" Manuel said to him, "How can I stand without a leg?" He raised Manuel up with his beak. When Manuel looked down, he saw his leg whole.

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[1] Informant, Miguel Gomes of Cab' Verde.— Compare Portugal, Braga, VI, XVII, XXXII; Portugal, Pub. FLS 9 : IV; Spain (Catalonia), Maspons, 1 : 41–46, 85–91, 2 : 30–33; Spain, De Soto, III, IV, V, VI; Spain, Machado y Alvarez, I : 126; Italy, Pentamerone, 191–204, 317–325; Jamaica, JAFL 9 : 284–285; Jamaica, FLJ 1 : 284–287; Bahamas, MAFLS 3 : XXXVIII; MAFLS 13 : No. 27; Oaxaca, Radin-Espinosa, 220, 222; Jalisco, JAFL 25 : 196–198; Apache, PaAM 24 : 81; Philippines, MAFLS 12 : 155–171; Quebec, Barbeau, JAFL 30 : 36; Yukaghir, PaAM 20 : 9–10. Comparative: Bolte u. Polívka, CXIII; Lang, 88–101.

[2] *Variant:* When the posthumous son is two days old, he tells his mother not to let his godfather give him any name but Green-Soldier (*Soldad' Verdi*). He says this one utterance of his is a divine mystery (*mistero de clero*), he will not speak again until the time natural for a child to speak. (Cab' Verde.)

The bird said to him, "Go a little way until you come to a lake where you will find three ducks,—one white, two black. Each of them will drop a feather. Take the white feather." Manuel went, he found the ducks. They dropped the feathers. He took the white feather. The white duck said to him, "Give me my feather." Manuel said to her, "I will give you your feather, but first you show me your father's house." The duck showed him the house, he gave her her feather.[1]

The witch was not pleased when he saw Manuel, for he knew that Manuel was a witch like himself. He said, "Manuel, I know that you have come to collect your debt. Do you see that rock there? Here is a grape-vine, plant it there, gather grapes, make wine, bring it to me for my breakfast to-morrow morning." Manuel went, he began to cry. White-Flower came to talk to him, she found him crying; she asked, "What is the matter with you that you are crying?"—"It is your father who gives me a grape-vine to plant to get grapes from to make wine to take to him to-morrow morning for breakfast. It will take a year for it to begin to give grapes." White-Flower said to him, "Don't cry! That is nothing. Take this little box; when you get to the rock, open it." He opened it; he saw some planting the vine, others picking grapes, others making wine, others bringing the wine in. His wife, who knew more than he, said to him, "Husband, I think this is our daughter's work."—"No, don't worry, I'm going to catch this rascal."

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[1] *Variant:* Green-Soldier goes to the house of a king who has two daughters,— Floripa and White-Flower. White-Flower has power from God (*poder de Deus*); Floripa, power from the Devil (*poder de diab'*). Both girls fall in love with him. He loves White-Flower. Floripa betrays him to her father. Her father instructs a servant to make up a bed for Green-Soldier and White-Flower. He intends to kill Green-Soldier. White-Flower understands, and plans flight. (Cab' Verde.)

He said, "Manuel, to marry my daughter, you must climb that mast. It is four hundred feet high. You must climb it with a glass of water without spilling a drop." Manuel went, be began to cry. White-Flower asked him, "Why are you crying?"—"Your father said to me that I must climb that mast with a glass of water without spilling a drop." White-Flower said to him, "That is nothing. Go and climb it." He climbed. When he reached the top, a drop of water fell. The witch said, "I'm going to kill you." White-Flower said to her father, "That drop is from his eye. He is high up there, he sees his country, which makes him weep."

The witch said to him, "To-morrow I am going to give you a wild horse to tame." Manuel was well pleased, because he knew that he was a good rider. "Why are you pleased to-day?" asked White-Flower. "Because riding is the best thing I do. This is the best thing your father has given me to do." White-Flower said to him, "It is the hardest thing which he has given you. This is the thing you should cry about. The horse is my father, the saddle is my mother, the stirrups are my two sisters, and the reins are myself." Manuel began to cry. White-Flower said to him, "Don't cry! Tell my father that you learned to ride with spurs and a bundle of sticks of *marmel'*, with a man to hand you a stick as soon as one broke. When he begins to throw you, give him the spurs and whip, spare only the reins." Manuel tamed the horse, he put him in the stall. The next day in the morning he went into the house, he found the old man lying in bed. He asked him, "Did I tame the horse well?"—"Oh, yes! that was the way to tame a horse. To-morrow you may marry my daughter.[1]

"But I have three daughters. They will stay inside a room, they will put out their hands through a hole, you must choose one." White-Flower said to Manuel, "The hand with the tip of one finger cut off is mine. When you take it, tell him your father taught you not to let go a hand, once you held it, until you saw the face it belonged to." The next day Manuel chose the hand with the tip of one finger cut off.[2] The witch told him to let it go. "No, my father taught me not to let go a hand until I saw the face." Then the witch married him to White-Flower.

He said, "We are going to settle him yet." White-Flower said, "Manuel, get ready, we are going to run away. Go to the stable, you will find three horses. Two are fine and fat, one is so ugly and poor it can hardly stand up. Take the poorest you find there, then we'll go." Manuel went to the stable, he took the fine fat one. White-Flower said to him, "O Manuel! you are the death of us. Why didn't you do what I told you? The poor horse was Feeling. Of the other two, one was Sun, the other was Moon. You took Sun." When they went to lie down in the bed made up for them, White-Flower put a barrel in the bed and covered it up. She spit three times, they left. At midnight her father called, "White-Flower!" The first drop of spittle answered, "Father." At two o'clock he called again, "White-Flower!" The second drop of spittle answered, "Father!" He said, "They are not going to sleep to-night, those newly-wed." At three o'clock he called again, "White-Flower!" The third drop of spittle answered, "Father!" At four o'clock he called again, "White-Flower!" No answer. He had a machine to kill them. He worked the machine, he heard the barrel fall down. He said to his wife, "Now we've got them." He waited until mid-day to go look for the bodies. When he went, he could not find them. His wife said to him, "They are gone. Go to the stable. If Feeling is still there, we'll catch them yet. If he is not, we have lost them." He found Feeling, he went after them at once. White-Flower looked back; she said, "Manuel, our father is after us."—"What shall we do?"—"Let our horse turn into a church; for me, I'll turn into a saint on the altar, you into a priest. When he comes up, he will ask if a man and woman have passed by here. You answer him, 'This is a fine mass we are holding, come in!'

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[1] Compare Timne, Thomas, 19–22.

[2] Compare Coelho, 56.

He will ask again, give him the same answer. He will get hungry, he will go home." The father came up; he asked, "Father, have you seen a man and woman pass by here?" The priest answered, "Sir, this is a fine mass we are holding here; come in!" He asked again, "Have you seen a man and woman pass by here?"—"Sir, this is a fine mass we are holding here; come in!" He got hungry, he returned home. He told his wife, "I went till I came to a church; I asked the priest if he had seen a man and woman pass by there. He said to me, 'This is a fine mass we are holding here; come in!' I asked him again, he answered the same. I got hungry, I came home." The woman said to him, "O fool! had you gone into the church, you would have them now. You must go back after them again."

White-Flower looked back; she said, "Manuel, father is after us, but this is nothing. Let our horse turn into a garden; as for me, I will turn into a flower, you into a flower-seller. Each time he asks you if you have seen a man and a woman pass here, say to him, 'The flowers are five *reis* apiece.' He will get hungry, he will return." When he came up, he asked the flower-seller, "Haven't you seen anybody pass by here?" The man answered, "The flowers are five *reis* apiece." He asked again, he got the same answer. He got hungry, he went home. His wife said to him, "O fool! had you bought the flower, you would have them here." The woman jumped up, she slapped him. "Now it is my time to go."

White-Flower knew a little more than her mother. "Manuel, our mother is after us. Let our horse turn into a sea, me into a boat, you into a rower.[1] When she comes up, she will say, 'Sir, can't you take me to the other side?' You answer, 'No.' She will jump into the sea after us. When she asks you for her key, throw her this key." Thus it happened. The old woman jumped into the sea after them. She swam after the boat, she could not catch them. She called out, "O White-Flower! throw me the key of my trunk."[2] He threw the key, hit her in the eye, put it out. Her mother began to cry; she said, "The curse of God on you is that when you arrive where you are going, he will leave you there, in the hut of a chicken-raiser, he will forget you for seven years, seven months, seven weeks, seven days, seven hours, seven minutes, seven seconds, and seven divisions of the world." When they arrived, he left her in the hut of a chicken-raiser to go to the city to find a house for them to live in. White-Flower said, "Manuel, when you go, let nobody put a hand on your head." Manuel reached the king's house. As he sat there talking with the king, the king's daughter passed by, she put her hand on his head.[1] At once he forgot White-Flower, the curse of her mother fastened on her.

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[1] *Variant:* White-Flower works transformations by throwing down seeds. First, Green-Soldier turns into a vineyard, the horse into a water-tank, she into an old man working in the vineyard. The second time she tells the seed to become a hill. She and Green-Soldier turn into two doves. The third time the horse turns into a ship, Green-Soldier into the mate, and White-Flower into the captain. (Cab' Verde.)

[2] Chest covered with horse-hide.

When White-Flower had been seven years in the chicken-house, two boys passed by, one playing the viola, the other the violin. They said, "This woman is pretty. To-morrow we'll come here to play." Next day they went to her hut to play. The whole night they tried to play, they could not tune their instruments. They got angry, they broke their instruments. They said, "To-morrow we'll come back, we will beat her." The next day, when they came with sticks to beat her, they began to beat each other.

At this time Manuel was engaged to marry the king's daughter. For seven years White-Flower had been raising a pig, the biggest pig there was in that place. The day of the wedding the king sent to buy this pig for the wedding. She said, "I will not sell it, but I will give it to him as a present." It was so big that two horses could not carry it. White-Flower took a cock and a hen and some corn, she put them in a basket, she went and sat down under the verandah of the king, where Manuel and his bride were sitting. She threw down a grain of corn. The hen ran to get it, the cock ran and passed her. She said to him, "Shoo! greedy cock! If you remembered when my father gave you a vine to plant and to gather grapes, and to make wine and to bring it to him the next day for breakfast, and when I gave you a little box, you saw men planting, others gathering grapes, others making wine, others taking it in,— if you remembered, you would let the hen get that grain of corn." She threw down another grain of corn. The hen ran to get it, the cock passed her. She said to him, "Shoo! greedy cock! If you remembered the day my father told you to climb a mast with a cup of water without spilling one drop, when a drop fell which I told him fell from your eye, since you cried from sadness up so high that you saw your country, which made you cry,— if you remembered, you would let the hen get it." She threw another grain of corn. The hen ran to get it, the cock passed her. She said to him, "Shoo! greedy cock! If you remembered the day my father gave you a horse to tame, which I told you how to tame,— if you remembered, you would let the hen get that grain of corn." She threw another grain of corn. The hen ran to get it, the cock passed her. She said, "Shoo! greedy cock! If you remembered the day I told you to take the poor horse, and you took the good one; that I said our father is after us; that the horse turned into a church, you turned into a saint, and I turned into a priest; that my father asked me if I had seen any one passing; that I said to him, 'This is a fine mass we are holding, come in!'— if you remembered, you would let the hen get that grain of corn." She threw another grain of corn. The hen ran to get it, the cock passed her. "Shoo! greedy cock! If you remembered the day that our father was after us again, our horse turned into a garden, you into a flower, I into a flower-seller; that father asked me if I had seen any one pass by; that I said, 'The flowers are five *reis* apiece,'— if you remembered, you would let the hen get that grain of corn." She threw another grain of corn. The hen ran to get it, the cock passed her. "Shoo! greedy cock! If you remembered the day that our mother was after us, our horse turned into a sea, you into a boat, I into a rower; that mother swam after us; that I threw the key at her, it hit her in the eye, it put it out; that she put upon me the curse that when I landed you would forget me for seven years, seven months, seven weeks, seven days, seven hours, seven minutes, seven seconds, seven divisions of the world, and when we landed, you left me in the hut of a chicken-raiser; that I told you to let nobody touch you on the head,— if you remembered, you would let the hen get that grain of corn." [1] As she spoke the last word in the last second, Manuel remembered White-Flower. It was one second to his wedding. He called the king. "Sir King, I have something to say to you. If you had a key and lost it, and had a new key made and then found the old key, which of them would you use?" The king said to him, "The old key." He said, "That woman there was my wife, and it is she I am going to marry."

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[1] *Variant:* He is not to speak to any one until he reaches home. His godmother comes out to greet him, and he cannot help speaking to her. (Cab' Verde.)

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[1] *Variant:* It is the pig she uses in her mnemonic exercise. "If you remembered, you would get up," she says, beating him. (Fogo.)

(*Variant a.*[1])

There was a boy who was a gambler by profession. There was nobody, old or young, who could beat him. He was known throughout the land. One night a man came to his house. "Are you the boy who is the best gambler in town?"—"Yes."—"I'd like to play with you to-night."—"Yes, let us play, each bet to be one thousand dollars." They played cards all night. The man won every game. The boy lost all his money but twenty dollars. He gambled away his house, his mother, his father, and himself. On leaving, the man said, "I have won your mother and father. I don't want them. I want you. A week from to-day come to my house. I live in White-Sand-Yellow-Water [*Are'a Branca Agua 'Marella*]."

The boy started out to find the man's place. He went to the house of Mother-of-Moon (*Ma' di Lua*). "Can you tell me where White-Sand-Yellow-Water is?" She answered, "No, but wait a little. I have a son who travels all over the world. Perhaps he can tell you." When Moon came home, she asked him. He did not know. They sent the boy on to the house of Mother-of-Sun (*Mae de Sol*). "Can you tell me where White-Sand-Yellow-Water is?"—"No, but wait till my son comes home." Sun did not know. The boy went on to the house of Mother-of-Winds (*Mae de Vent'*). "Can you tell me where White-Sand-Yellow-Water is?"—"No, wait for my son. He goes everywhere. I shall have to tie you to that *polon*. When my son arrives, he blows everything away. He might blow you away too." He [Wind] came with an earthquake. He said, "Mother, I smell royal blood."—"Yes, my son, there is a boy here waiting to ask you if you know the way to White-Sand-Yellow-Water."—"Yes, it is not a few minutes since I slept there, but it is a long way from here.— Boy, have you any money?"—"I have twenty dollars."—"Go to that cave. There lives a bird called John's Bird [*Pass' de João*]. Tell him you want him to carry you to White-Sand-Yellow-Water. He will ask you to buy an ox and to get four hogsheads [*pipa*] of water. When you have arranged with him, come back here, so I may see what I can do for you." John's Bird had a man's face and the wings of a bird. He asked the boy to supply an ox and cut it in four quarters, and to supply four hogsheads of water. The boy returned to Wind. Wind said, "Here are four hogsheads for you, and four *polon*-seeds." John's Bird came, and said, "Give me two quarters of the ox and two hogsheads to put under my right wing, and two quarters and two hogsheads to put under my left wing. Do you mount on my back." Then he flew up, up, up. "What does the world look like?" asked John's Bird. "Very small, as small as the point of a pin," answered the boy. John's Bird said, "We are in danger of our lives." The boy remembered his *polon*-seeds, he threw one into the air. It formed a *polon*-tree. John's Bird alighted on it, ate one quarter of the beef, and drank one hogshead of water. They flew on again, flew, flew, flew. "What does the world look like?"—"As small as the point of a needle."—"We are in danger of our lives." The boy threw down another *polon*-seed, a tree formed, John's Bird alighted on it, and ate a quarter and drank a hogshead. They flew on again. "What does the world look like?"—"It looks very far away. I see what looks like a little cloud far away near a cliff." He threw down another *polon*-seed. John's Bird ate the third quarter and drank up the third hogshead. They flew on. "What does the world look like?"—"Like a button on top of a bottle." He threw down the last *polon*-seed. John's Bird alighted and ate and drank. They flew on. "What does the world look like?"—"It looks like a *'senta da rocha.*"—"We have still a distance to go, but I can't carry you. There is nothing more to eat. I'm going back, but I will give you a direction." He flew downwards and put the boy on the ground. "You see those three banana-trees? There you will find a woman to direct you. She is Fatma, Mother-of-Charity [*Mãe de Caridade*]. *Adieu!*" He walked to the banana-trees. There sat a woman praying over a rosary. He said, "Good-day, Lady Fatma!"—"Oh, a live Christian! Never have I seen one here before. What are you doing here?"—"Aunt, I am looking for a man who lives at White-Sand-Yellow-Water."—"Well, my son, it is a dangerous place you are bound for. Do you see over there that pond of water?"—"I see it."—"Go there and hide. A little black duck will come there. Let her alone. Next will come a little spotted duck. Let her alone. Third will come a white duck. Do your best to get one of her feathers. There is the guide to the place you seek." When the white duck dived, he pulled out a feather from her tail. When she came to the top of the water, she became aware of the loss of the feather, and said, "Pond, if you have my feather, return it to me, and I will give you whatever you wish." She went to the banana-trees, and there she saw the boy. "Man of God, if you have my feather, return it to me; and whenever you are in trouble, I will help you." He gave it to her. She turned into a girl. She asked, "Where are you going?" He answered, "I am going to White-Sand-Yellow-Water."—"Handsome boy, my father is awaiting you there to make you his slave." He began to weep. She said, "Don't weep! I am the stewardess of that house. My name is Maria Flor dos Veila. Come with me." They went until they reached a castle. She said, "My father will send you to me for food. Then we can talk together." The man answered his knock at the door. He said, "I see you are a man of your word. I was not expecting you. Take this little dried-up orange-tree, plant it, and to-morrow morning bring me an orange from it for breakfast." When he went to Maria for food, he was weeping. "Jonsi di Lembras, why do you weep?"—"I have reason to weep. Your father gave me a little dried-up orange-tree. He told me to plant it and bring him an orange from it to-morrow for breakfast."—"Oh, that is nothing. Eat, and lie down. Put your head in my lap, and I will scratch it." He lay down and went to sleep. When he awoke, she brought him a basket of ripe oranges. She said, "Take these to my father."

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[1] Informant, Antonio da Graça of San Nicolao.

The man said, "You are smart. Take this cornstalk, plant it, and bring me some green corn." Again he went weeping to Maria Flor. "Don't weep! That is nothing. Eat, and lay your head again in my lap. I will scratch your head." When he awoke, she gave him a basket of corn to take to her father. "You are smart," said he. "Go to Maria and get food, then return to me, I have a great task for you." Maria asked, "What did my father tell you to-day?"—"He said he had a great task for me."—"Sit down. To-day you must eat well." She brought a *bando* and tied it around him. "To-day you will have to break a wild mule. That mule will be my father." He said, "This will be the last day of my life. I never rode such an animal."—"Listen to me!" said Maria, "the crupper will be my mother; the right stirrup, my oldest sister; the left stirrup, my next sister; the bridle and reins, I. Beat the mule and beat on the crupper all you can. I will give you a club [*manduc'*]. You will find the mule in the yard. He will try to make you pass him on the left, but pass him on the right. You will not see my father, you will only hear his voice telling you to take the mule." The boy heard a voice saying, "Take that mule and bring him back trained. That is all you have to do to-day." The mule started off kicking and jumping. He beat him with his club until he bled. When he brought him back to the gate, he struck him so hard he broke the crupper. He left the mule trembling. He went in, and said to the man, "The mule is quiet now." The man said, "I can't pay much attention to you. I am sick with a pain in my stomach." The old woman was sick too with a pain in her back.

Maria said to him, "We must leave here to-day. My father will try to kill you. Listen carefully! Go and get the horse called Thought [*Pensamento*]." He was so frightened, that, instead of Thought, he took Wind. Maria said, "You did not listen. I told you to take Thought. You took Wind. We have no time to change, but they will overtake us. Wait here at the door. I am going in to arrange with them. Then, as soon as I come back, we start." She went in and spit on the four corners of the table. She came out and said, "Let us mount and be off! I am not afraid of my father. I am afraid of my mother. Still I can get the better of her." The father called, "Maria Flor dos Veila!" One of the four drops of spittle answered, "Yes, father."—"Make me some soup, because you have no father but me." The spittle dried up. Maria said to the boy, "Now my father is calling me." The man called again. The second drop of spittle answered. He called again, the third drop answered. He called again, the fourth drop answered. The fifth time he got no answer. He called again, no answer. His wife said, "I told you long ago that Maria was helping that boy. Now they are gone. Go after them!"

He went, went, went. Maria said, "My father is after us. I will turn into a little cow, and you into a bull at pasture by the roadside." The man came up and saw them, and said, "A fine pair! I'd like to buy them if I knew to whom they belonged." He returned home. His wife asked, "What did you see?"—"Only a little cow and a bull. I wanted to buy them."—"O you fool [*brut'*]! That little cow was Maria, the bull was Joaõ. Go after them again!" Maria said, "Father is after us. It was you got us into all this trouble. If only you had taken Thought!" She turned into a church, he into the priest and the acolyte (*'studante*) and all the people in church. The father went into the church, he knelt and said a prayer. Then he returned home. His wife asked, "What did you see?"—"O girl [*menina*]! I saw a church the like of which you never saw in your life!"—"O fool! That church was Maria, the priest and acolyte and the people were João. Go after them again!"—"I can't go again. I have a pain in my stomach."—"Go! you must go!" And he went. Maria said, "O Jesus! he is after us again." Maria turned into a field of sugarcane; João, into the press (*tripixe*) and the workmen. The father came by and spoke to the men. "Have you seen anybody passing this way?"—"No, we are too busy to notice passers-by." He returned home. "What did you see?"—"I saw a field of sugarcane and some workmen."—"O fool! stay here. You are no good. I am going myself."—"Wa!" exclaimed Maria, "my mother is after us! I am going to prepare a tube (*canud'*) of ashes to blind her, so she cannot see her way." The mother called, "I see you, Maria, I see where you are going!" Maria threw back a tube of ashes. The mother blew the ashes away. Every time she blew, the cloud moved a mile off. After she had passed beyond it, she called, "Maria, I am going to catch you!" Maria threw back another tube. It turned into rocks. The old woman took her *machad'* and cut her way through. She called out, "Maria, I am going to catch you both!" Maria threw behind her a handful of salt. It turned into a sea, into the sea of San Anton. The old woman swam, swam, swam, until she was tired. She called, "Maria, you were the keeper of my keys. Throw me the key of my trunk." Maria said to João, "Take this key. Throw it straight, and put out one of her eyes." The key struck the old woman. She cried, "O you ingrate!" Raising her hands, she said, "May João leave you for seven years and seven days in the year of the Trinity [*no ano da Trinidad*]!"

Maria and João went on until they reached his country. They made land the Day of All Saints (*Dia di Tud' Sant'*).[1] Maria said, "I am going to stay here on this beach. You go on home to see your people. Remember to-day is the Day of All Saints. Remember the curse my mother laid on me. Go, but do not lie down to sleep. They will embrace you; but do not let them embrace you on the left side, only on the right side.[2] If they embrace you on the left, you will forget me." They made a feast on his return home. Every one was so glad to see him, they embraced him on both sides. He forgot her.

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[1] In Fogo, children are told not to go near a shrub called *palh' fed'* on All-Saints Day, lest a ghost with a broken leg (*finad' pé quebrad'*) catch them. The shrub has a large white blossom and a broad leaf; it is large enough for children to hide under. The leaf may be used to smoke instead of tobacco. See JAFL 34 : 96.

[2] In the embrace of greeting, the arms will pass over the right shoulder of the other, and under the left. The right cheek will then be pressed or kissed, and then the left.

After seven years and seven days had elapsed, Maria started for the city where Joaõ lived. By this time Joaõ was married. Near the city Maria met a little bitch. It ran ahead of her, stopped at Joaõ's door, and went in and upstairs. The servant put her head through the window. Maria asked her for a glass of water. The servant reported to her mistress that outside a good-looking woman was asking for a drink of water. The lady looked out and called her in. She offered her refreshments, and went out to bring them in. Joaõ entered and sat down there. Maria threw a fruit (*maricuja*) into his lap, and said, "Do you know the name of that fruit?"—"No."—"It is Mariacusida ['Maria forgotten']." He wondered. She went on, "Mariacusida is Maria Flor dos Veila, who was forgotten on a beach by the sea. Do you remember when you parted from her on that beach by the sea?" He answered, "It was the first day of November. I have been in a trance. Give me your hand." In came the lady. He said to her, "This woman is my wife. She is my first key. I am going to keep the first key to my lock the rest of my life." They sent for judges to judge the case. The judges decided that Maria Flor dos Veila should be his wife.

(*Variant b.*[1])

There was a man had more money than all the money the world over. He had three sons. Two of them were gamblers. Every day they took three, four, five, bags of money, and went to the king's house to play with the queen and princess. Every day the king and his family won everything, and the boys went home cleaned out (*limp'*). They gambled away half their father's fortune, to his amazement. He fell sick. He sent for his sons who were gambling at the king's house. He said to them, "I am going to divide my money. I am going to die." He divided his money in two parts, he took out one hundred dollars for the youngest son (*coude*), whom he loved the most. The youngest was almost weeping. He said, "Besides the money they have gambled away, you give them ten bags of money, each bag holding ten bushels; and to me you give only one hundred dollars!" The father gave the youngest a pack of cards; he said to him, "Don't sell them for any amount of money." Next day the two older brothers took each four bags of money and went to gamble in the king's house. The father died. The youngest went after his brothers to bury their father. They all mourned for fifteen days. Then the two went back to gamble at the king's house. The next morning the youngest took his one hundred dollars and his pack of cards and started into the world. He came to the king's house, and saw his two brothers there gambling. Each had a bet of twenty thousand dollars with the king; the queen and princess were out of it (*ja pista*). By midnight they had gambled everything away, including their clothes. The king and queen ran them out. The king saw the youngest standing there. He said, "Maybe you can gamble too. How much money have you?"—"I have one hundred dollars." The king put a pack of cards on the table. "Cut them," said he. "No. I'll play only with my own pack, the finest cards in the world." The king bet one hundred dollars. The boy put one hundred with the king's one hundred. He turned the cards, drew three cards, and won two hundred dollars. He shuffled, the king cut, and bet two hundred dollars. He drew four cards and four hundred dollars. Finally the king was betting twenty thousand dollars at a bet. The boy won all the king's property, he left him not a single penny (*um de' reis*). He won his house, his clothes, the queen's clothes, the clothes of the princess. The princess was as pretty as the gold of Turta Huntin. She begged him to sell her the pack of cards. "Not for any price. My father left them to me, he told me not to sell them for any thing or to any body."—"If you give them to me, I will lie with you," said the princess. When he left her room, she proposed to him to gamble again. She won every bet. About four o'clock the youth was cleaned out. They ran him outdoors.

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[1] Informant, Theodor de Pina of Fogo.

He found himself on a beach; when the sun rose, he saw a man in white riding towards him on a white horse. "Why are you so sad?" asked the horseman. "I have reason to be sad. My father left me one hundred dollars and a pack of cards. I played with the king, and I won all his money. The princess offered to lie with me if I gave her the cards. Then she played with me and left me cleaned out, as you see me now."—"If you will divide your winnings with me, I will help you to win back the money." He pricked the boy's arm with a pocket-knife, and with the blood he wrote on a piece of paper that he was to meet him at a certain place on a certain day. He gave him one hundred dollars and a pack of cards.[1] He returned to the king's house and won everything back from the princess. Again she offered to lie with him in return for his cards. He beat her and pulled out her eye. He put everybody out of doors and took possession.

One day as he was hunting, feeling like a smoke, he pulled out his strike-a-light (*fuzil*) from his hunting-bag (*sac' de mont'*). Out fell the note the horseman had given him. He read that this was the very day he was to meet him. He went home, he went to the stable, he took out a horse that ran faster than an express-train, and in three jumps he was at the appointed place. But the man had waited for him and had left. He followed his tracks. He went, went, went,— as far as from here to Boston. Night fell. He came to a hut in which lived an old man,— a man older than my own grandfather, who died when he was four hundred and fifty-nine. He said, "My friend, did a man in white, riding a white horse, pass here?"—"Yes, and, judging from the time he passed, you can't overtake him. Spend the night here." He was hungry, his horse too. The old man gathered some garden waste and driftwood for the horse, and invited the boy into the hut. He told him he would find a little pot on the fire boiling. The pot was the size of an egg-shell. Then the old man pulled out from under the bed a dish of food, he put it in front of the boy. In the morning the horse was so fat, the cinch broke. To replace it the old man brought out from under the bed ten fathoms of rope. He rode, rode, rode,— from here to Norwich. Night fell. He reached a beach, where he found the same old man. "My friend, did a man in white, riding a white horse, pass here?"— "Yes, and, judging from the time he passed, you can't overtake him. Spend the night here. On the fire you will find the pot boiling." The pot was the size of a bluejay's egg. The old man pulled out from under the bed a dish holding three-quarters of an *alqes*. His horse was so fat in the morning, the rope broke. The old man gave him more rope. After he left, and was as far as from here to the corner, the old man called, "Eh! The man you have a contract with is not a man, he is a devil. He has two daughters,— one named Sun [*Sol*], one named Moon [*Lua*]. When you arrive, if you find Sun at the door, he will succeed in killing you; if you find Moon, you will escape." Moon was at the door. "O lady! where is your father?"—"In the court looking at the flowers. Go and strike him three times across his shoulders. Otherwise he will kill you." The devil had one eye in the middle of his forehead as big as a bullet (*bala de carga*). When he felt the blows, he turned and looked; he said, "Is this the day we agreed to meet?"—"No."—"Go into the house. We have many a dance to dance." He gave the boy the stock of a banana-tree a hundred years old and rotten. He said to him, "Plant this, and from it bring me a ripe banana to-morrow morning before I go to church." He went, crying. Moon said, "Why do you weep?"—"Your father intends to kill me. He gave me this banana to plant, and from it to bring him a ripe banana to-morrow morning before he goes to church." Moon said, "To-morrow morning dig a little hole in the court, I will spit into it three times, plant this in the hole, turn around, and you will find a ripe banana to take to him." The next morning, when he cut the bunch of bananas, it took nine men to carry it in. When the bananas were put on the table, the woman said, "O husband! this is the art of our daughter Moon!" He said to her, "I can kill bigger men than this boy." He gave him a dried-up grape-vine two hundred years old to plant, to pick the grapes, to squeeze them, and to produce three bottles of wine for breakfast the next morning. Moon met him crying; she said, "To-morrow morning dig a little hole in the garden, into it I will spit three times, then plant the vine." When he turned around, there were nine baskets of grapes and three bottles of white wine. When he took them to the devil, the devil said, "To-morrow morning I am going to give you the wildest horse I have to break." He went crying to Moon. "That's my mother he will give you to break. She goes before [faster than] the wind. She is the biggest witch in the world. Ask him for a good saddle and spur. She will jump ninety miles high and reach the sky." He jumped on her, he beat her, he drove his spur into her. He broke her in, he rode her back.

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[1] *Variant:* On a little hill he meets a man dressed in white from his shoes up. The demon (*demonio*) puts down a gambling-table (*mensa di jogo*). Four times the demon wins. Each stakes his soul. The demon wins. On the return home of Green-Soldier (*Soldaa' Verd'*), his mother asks him how he has fared the past three days. He answers, "When 1 man is well dressed, wherever he goes, the table is set for him." (Cab' Verde.)

The devil and his wife went to mass. Moon said, "Pedr', go to the stable and take out the horse called Feeling [*Sentid'*] for us to ride away on. My mother and father intend to kill us both to-day." He went to the stable, and forgot and took Wind (*Vent'*). "Let me go back for Feeling," he said. "No, there is no time, mother and father are coming." They jumped on the horse; they went, went, went. When they found the two gone, the woman beat the devil three times across his shoulders. He fell on his face, he lost five teeth, he loosened six. He went, went, went. Pedr' turned, and said, "Moon, your father is after us."—"I am not afraid of my father. I am afraid of my mother. I will turn into a corral of goats and into the cheeses in it. You turn into an old herd. Father will ask you to sell him a cheese; but don't sell any, for, if you do, it's me you'll sell." The devil came up and asked the old herd to sell him a cheese. The herd refused. "Have you seen a man and a woman pass here?"—"No; since I have been here, you are the first man I've seen." He went on a bit and then returned home. His wife asked, "What did you see?"—"I saw the finest herd of goats, and an old man herding them. Their cheeses were the finest I ever saw."—"You fool!" exclaimed she. "The cheeses were your daughter; the old man, that boy." She beat him over the head, she said he had to go again. "Moon, your father is with us."—"I tell you, I am not afraid of my father. I am afraid of my mother. I'll turn into a church with saints around the altar, and roses, and you turn into the old sacristan. He will ask to buy the flowers. Don't sell any; for, if you do, you will sell me." The devil asked the sacristan to sell him some flowers. He refused. On his return his wife asked what he saw. "I saw the finest church in the world. On its altar were roses, and there was an old sacristan."—"You fool! The roses were our daughter; and the sacristan, that boy." She beat him on the nape of his neck. She broke sixteen of his teeth, and left forty-eight loose. He started out again. "Moon, your father is with us."—"I am not afraid of my father. I am afraid of my mother. I'll turn into a fish, and you into the fisherman who has caught me and thrown me up on the rocks." The devil came up, and said to the fisherman, "O my friend! have you seen a man and a woman pass here?" The fisherman answered, "The fish are four for four cents." The devil returned home. "What did you see?" asked his wife. "I saw a fisherman and his fish. He said they were four for four cents."—"You fool! You needn't go again. I am going myself." She jumped on her *borbodec* (the *borbodec* was a devil).[1] She said, "*Borbodec*, *borbodec*, I'll give you blood to drink."—"Moon, your mother is with us."—"My mother knows a lot, but I know more. I'll turn into a vessel with forty-nine masts;

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[1] See p. 124.

and you turn into the pilot sailing her, with a fair wind out to sea." The mother spurred her *borbodec*, he jumped into the sea. They swam, swam, swam. She called out, "Moon, the devil will get you. I am the old woman Montalon." The wave broke and swept old woman and *borbodec* back to the shore. She ran her hand over the back of the *borbodec*, and the *borbodec* kicked her in the leg. "O *borbodec!* you fooled me, but I won't fool myself," said she, and she jumped into the sea. She was blind in one eye. She swam twenty-two days after the ship. Then she became tired. She called out, "O Moon! I am tired. Throw me the key of my trunk." Moon threw the key at her. It struck her on her good eye. She called out, "Wherever the prince [?] lands with you, may he leave you and forget you for seven years, seven months, seven days, seven divisions of the world!" When she returned home, she said to her husband, "See what our daughter has done to me!"—"Yes, that is what you went to get."

Moon and Pedr' made shore. Then the curse (*malaison*) fell on her. Pedr' said, "You wait here, and I will fetch my two brothers. We will get married here." Moon said, "Go, but don't let any creature touch you, speak with no one until you reach your house." In the house was a little dog that was his. As he approached, the dog ran out and jumped up on him. Immediately he forgot Moon.

Moon was a good worker, and she built herself a house sixteen stories high. She grew rich. She kept a servant. The report spread in the city that a rich woman lived on the shore. Three brothers decided to go see who she was. Each put four hundred dollars in his pocket. As they passed she called them in. They were afraid to sit down — on the chairs of gold. Moon had gold teeth which cost one thousand dollars apiece. When the eldest brother saw her, he admired her. He asked her to sell him a night[1] for four hundred dollars. She had a gourd (*buli*) of whale-oil five hundred years old. After they had gone to bed, the servant called, "Mistress [*Nhanha*], I want some oil for a light." Moon said, "There's oil in the closet. I will get up and get it for you." She was on the back part of the bed, he was in front. "No," said he, "I'll get it." Out jumped the stopper from the gourd. The gourd kept following him about, dropping oil on him, so that in the morning he was as greasy as an old oil-tank.

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[1] In the Cape Verde Islands there is absolutely no prostitution, I am told. A woman is never wholly outcast. There is always some relative with whom she may live.

The next night the second brother came. In the middle of the night the servant called, "Mistress, can't you give me the horn with the spices?"[1] She started up. He said, "Oh, a woman always wants to be ahead. I can get it more quickly than you." He went to the closet for the horn. It kept picking at him all night. At sunrise he went home. The third night her own husband came. The servant cried, "Mistress, I can't sleep for the bedbugs and flies. Can't you give me the Portuguese guitar? I want to amuse myself." She started to get up, but he was before her. The guitar came at him, at his breast, and he had to keep playing it until sunrise. He did not feel cheerful. He asked, "Will you sell me another night?"—"Yes, for four hundred dollars." He paid her, and started for home. She called, "Eh! Don't speak to any one as you go home until you are in your house!" At that moment the curse was lifted. When he reached home, the little dog started to jump up on him, and he struck him dead. Then he remembered his wife. He called in forty priests to marry them. This very day I passed by, and in his house I ate of the feast he began to give sixteen years ago.

From Horgon to San Lorenç'. Pig in hot sand. Almad is a barren place; for it to give corn, it has to rain corn in the shuck; for it to give beans, it has to rain popped beans.[2] Below the house Mrs. Cota, above the house Mr. Riquincota. Here below the house of Mr. Filipe China sprouts a foot of cabbage *misiana*. It is not high, it is not short, it is the height of a new *crusad'*. The week that I was to pay my rent, some one stole my money, I was cleaned out, I had nothing with which to pay, they threw me into the street. The week I was to roof in my house, my knife was lost in its sheath. A black mare was champing. Short crack, long split. I go to the north, I come northerly. I go to the south, I come southerly. I go to Ingenho, I come contrived (?); I go to the sea, I come tied; I go to the highlands, I come sawed up.[3]

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[1] Horns are used by shepherds and others as receptacles.

[2] *Querenisa*, term for beans which have scattered from the pod on the vine. Poor persons will glean *queren*. See p. 350.

[3] Horgon pa' San Lorenç'. Cochas na are'a quent'. Almad é parte rapendid; p'êle da milh', êle chobe spiga, p'êle da figon êle chobe queren. Pa' baix' casa 'Nhâ' Cota, pa' 'riba di casa 'Nhô' Riquincota. 'Li baix' casa di 'Nhô' Filipe China nece um pé di cove misiana. Ele ca alt', êle ca galeg', êle tem altura di crusad' nov'. Di sumana que eu estava para pagar a minha renda, alquem furta-m', 'm fica limp', 'm ca tem cu qui paga, ê's bota-m' na rua. Na sumana que esta pa' cubri 'nha casa, 'nha faca perde na bainha. Egua pret' rasinguera. Fende curt', racha cumprid'. 'M ba norte, 'm bem nortiad'; 'm ba sul, 'm bem sulad'; 'm ba Ingenho, 'm bem ingenhad'; 'm ba mar, 'm bem 'marrad'; 'm ba serra, 'm bem serrad'.

53. BLUFF.[1]

There were two *compadres,*— Monkey and Dog. Monkey went to the blacksmith. He said to him, "I want you to make me such a knife, that, when I cut my *compadre* with it, he will defecate. The blacksmith said, "Good!" Monkey said to him, "What day can I come for the knife?"—"Come Saturday." Dog went to the blacksmith. He said to him, "I want you to make me such a knife, that, when I cut my *compadre* with it, he will defecate." The blacksmith said, "Good!" Dog said to him, "What day can I come for it?"—"Come Saturday." Saturday the two met at the smith's. The smith said to Dog, "I forget what kind of a knife you told me you wanted."—"Such a knife, that, when I cut my *compadre* with it, he will defecate." He turned to Monkey; he said to him, "Tell me again what kind of a knife you want." Monkey answered, "I have told you once. Make it."

Monkey had a place where he was on watch. Dog came into sight. Monkey called out loud to him, "Don't cross here! There's no road here!" Dog kept on coming until they started in to fight. Dog stuck his knife into Monkey. He seized him, he began to shake him. He knocked him on the ground in seven places. In each one of the seven places he shook him, Monkey defecated a little pile. Then Dog let Monkey go, he went his way.

A man came along. Monkey called out loud to him, "Don't cross here! There is no road here!" The man began to come on a run. Monkey said to him, "I told you not to come through here; you come, anyhow. I am going to do to you what I did to Compa' Dog." He showed the man the seven places and the seven little piles of droppings. The man said to him, "I have some grass here; when I squeeze it on any one's droppings, the fellow dies." He started to squeeze the grass on one of the little piles. Monkey cried, "Wait, that is mine!" The man went to another. "Wait, that's mine too!" The man said to him, "I believe you did it all yourself."[2] Monkey said to him, "What difference does it make to you if I did it? I did it on my own land."

(*Variant a.*)

Dog went to the house of the blacksmith. "Make a knife for me to hit Sir Compadre Monkey with." Monkey went to the house of blacksmith. He told the blacksmith to make a knife to hit Sir Compadre Monkey with where his droppings staid on the ground. He said, "Come and get the knife Saturday." Saturday both of them went to the house of the blacksmith to get the knife, and the blacksmith asked Monkey what he said "for me to make him a knife for." He said to him, "We spoke of that before." A knife to each. Monkey had a big farm. Dog came by the farm. Monkey said, "Don't come by here, because there is no road here." Dog continued to come. When Dog came, they fought. Each time Dog threw him on the ground, his droppings staid there. He threw him down seven times. Seven times, seven piles of droppings. Came by a man. Monkey told the man not to come because there was no road there. The man came. Monkey said to the man, "See how I did to my Compadre Dog!" The man picked up a blade of green grass, above the droppings. Monkey said, "Wait, I will see if it is mine. This is mine. As you put me down here, the droppings fell." The man again squeezed the fresh grass on the droppings. He said, "Don't do it to me, wait. This is mine. As he threw me down here, the droppings fell from me here." The man said, "It is you who let go here." He said to him, "It is my place; it didn't make any difference."

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[1] Informant, Antonio Soares Rosa of Fogo.— Compare Muskhogean Indians, JAFL 26 : 196–197.

[2] "You are just like the dog and the monkey," is a Fogo expression for a "bluff."

(*Variant b.*[1])

Wolf, Dog, Monkey, owned some land together. Wolf and Monkey were lazy, they did not work. Sir Dog was a good workman, he bought out the shares of Wolf and Monkey. He planted sugarcane, manioc, potatoes. Wolf and Monkey would go to the field and say, "If we take something, Compadre won't say anything." Dog began to watch; he watched, watched, watched, until there was a big pile of manioc by the side of the field. One day Dog lay down behind it. He saw them coming. Monkey said, "If I take a piece of manioc, Compadre won't say anything." Wolf said, "If I take a piece of manioc, Compadre won't say anything." They pulled up the manioc, they started to lay the pieces on the pile of manioc by the side of which Dog was hiding. Dog grabbed them by the leg. They pulled, pulled, until they escaped.

Wolf said to Monkey, "Yesterday we went to Compadre Dog's field, he caught us. To-day we'll act so he will have to go to the

[1] Informant, Sabino Vieira of Cab' Verde.

blacksmith. We will go ourselves to the house of the smith, we will tell him to make us a sword." Sir Dog knew they had gone to the blacksmith, he thought he had to go too. When he went, he found them sitting there. He said, "Compa' Blacksmith, make me a big sword, so that when I strike Monkey and Wolf with it, they will defecate all the manioc of mine they have eaten." The blacksmith turned to Wolf and Monkey; he said to them, "I forget what you told me you wanted me to make for you." They answered, "A little knife for us to shave with." With his sword Dog cut open the bellies of Monkey and Wolf. All that manioc came out.

54. THE GIRL WHO DID NOT LIKE MEN.[1]

There was a girl who did not like men. She said if she could find some one who was not a man, she would marry him. A certain man turned into a woman and married her. One day a neighbor said to her, "When we are sad, we have something we play with that makes us feel good." The girl said to her husband, "Go buy or borrow the thing that will make us feel good." He went out and returned; he said to her, "I have it, but on condition that I return it to-morrow. It was hard work to borrow it at all." They played that night together. Next day the girl said, "Don't take it back! Tell them you have lost it."—"I must take it back. They might charge me very dearly for it." He went out and returned; he said to her, "They tell me they will sell it for two hundred thousand *reis*." The girl was rich, she gave him the money to buy it. That night they played together again. The next day he went out. When he came back, he told her that he had lost it. The girl said, "Let us look for it!" He said, "You said you didn't like men." She answered, "But I didn't know what a man was."—"You had a foolish idea. No king, no high person, but is a man, and a man is the work of God." She said to him, "I gave you two hundred dollars to become a man. You became a man, and then you lost what belongs to a man." The girl grew angry. She said to him, "Give me my two hundred dollars. Go away! Now I am going to marry a man." He was testing her, he went out, he made out that he was looking for what he had. On his return he found that the girl had already arranged another marriage; but when he said to her that he had found the thing that made him a man, the girl gave up marrying another. They lived very contentedly together. Her neighbor came in to see her. She said to her, "How is it nowadays you are contented?"—"Because I found the thing that you played with to make you contented, and it has made me contented too." She did not let her husband go out, for fear of his losing what made him a man. She came to have a child. She asked pardon of God for what she had said about men.

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[1] Informant, Manuel da Costa of Cab' Verde.

55. THE YOUTH AND HIS HORSE.[1]

There was a man married a long time to a woman without having children. He went to a *saib'* for a remedy. After a while they had a son. At the time of his birth a foal was born. They gave it to the boy. While the boy was at school, his father died. The *saib'* asked the woman to marry him. She said, "No, I can't, on account of the boy." The *saib'* said, "I can give you means to kill him. When he leaves for school, put what I give you above the door. As soon as he comes in from school, it will kill him." Before he went to school, the boy threw hay down for his horse. On his way back he found this hay untouched. "What is the matter?" he asked his horse. The horse answered, "I don't eat to-day because to-day your mother plans to kill you."—"Tell me about it."—"Go into the house by the back door," said the horse. The next day the *saib'* asked, "Is he not yet dead?"—"Not yet."—"To-morrow put poison into his dinner." Before going to school the boy threw hay down for his horse, and on his return found it untouched. "What is the matter?" he asked. "I don't eat to-day because to-day your mother has poisoned your dinner. Don't eat it. When your mother asks why, say you eat only the food you see cooked." When he came in, his mother said, "I have a fine dinner for you." He answered, "Throw that fine dinner off the highest of cliffs or into the deepest part of the sea." The next day the *saib'* asked, "Is he not yet dead?"—"Not yet."—"To-morrow put poison under his pillow." The boy threw down hay for his horse, and on his return found it untouched. "What is the matter?"—"I don't eat to-day because to-day your mother has put poison under your pillow. Tell her you won't sleep in that bed. You sleep only where she sleeps." The next day the *saib'* asked, "Is he not yet dead?"—"Not yet."—"It is his horse that is saving him. To-morrow pretend you are sick. I'll come as a doctor with my book. Ask me what I see in my book. I'll read out that the only remedy for you is the liver of the boy's horse." The boy threw down hay for his horse, and on his return found it untouched. "What is the matter?"—"I don't eat to-day because to-day they plan to kill me. Your mother will say she is sick and that her only remedy is my liver. Ask her to let you first ride me three times. Each time put on a different suit of your father's." When the boy went in, his mother said, "I am sick. The doctor says only the liver of your horse will cure me. What's a little thing like your horse?" The boy said, "First let me ride him about three times. I have never ridden him." The boy took him out and rode him, each time having changed his suit of clothes. The third time the horse ran with him, and ran so hard that before he was aware he was in another country. His horse said, "Don't tell your name. (His name was Pedr' Canarvalh'.) Call yourself Billesmeu. I shall disappear, leaving you a strike-a-light. When you want me, say, 'From strike-a-light a mule,' and I will turn into a mule. When you say, 'From mule to strike-a-light,' I will turn into a strike-a-light. Whatever they do to you, don't tell your name." He walked on to the king's house, he arrived in a sorry state. "What is your name?" they asked. He answered, "Billesmeu." They beat him. "What is your name?"—"Billesmeu." And they beat him and beat him. They kept asking, and he kept answering "Billesmeu," and they beat him until he bled. Sunday the king went to church. Then the youth said to his strike-a-light, "From strike-a-light to mule. Dress me up in fine clothes." In his fine clothes he went into the garden and played with the princess. When the king was returning from church, he called on his strike-a-light, and he disappeared. The princess told her people that the handsomest youth she had ever seen had been with her. The next Sunday, when the king went to church, the youth played again with the princess, and on the return of the king disappeared. The third Sunday the princess decided to watch where he disappeared. She saw him go behind the hill and become Billesmeu. The next day, when they asked him his name, and he answered, "Billesmeu, Billesmeu, Billesmeu," the princess begged them not to beat him. "You are the only one to stand up for him," they said.

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[1] Informant, Antonio Soares Rosa of Fogo.— Compare Arabs, Spitta-Bey, XII; India, Jacobs 3 : 170–173.

The king had three servants, Billesmeu made the fourth. The king's eye was affected. The doctor said only the water from a certain well would cure the eye. The king sent his servants to fetch the water, sending the three on good horses, and Billesmeu on a wretched old horse. He said, "From strike-a-light to mule, give me a good horse." On his good horse he rode ahead of the others, and got the water. He said, "From strike-a-light to mule, turn me into an old man sitting by the side of the well." He muddied the water. The three servants arrived. He asked, "What do you want?"—"We came for water."—"To-day to get water you must take down your trousers and let me strike you." Every time he struck he printed his name on their buttocks. He left them, and said, "From strike-a-light to mule, give me back my good horse." He rode on ahead. He said, "From strike-a-light to mule, turn me back into Billesmeu." On his old horse he met the three servants returning. "Where are you going?" they asked. "To get the water from the well." They said, "There was an old man there who tried to keep us from getting the water. How will you ever get it?"—"I won't try to get it," said he. They took their water to the king. He used it and thought he was going blind. His daughter said, "Sir King, Billesmeu has some water. Let us try it!" The water cured the king. Thereafter they treated him a little better. They let him eat at a table apart.

One day he wrote a note to the princess, asking her to marry him. She took it to the king, she asked him to let her marry Billesmeu. The king hung his house in black.

The king was waging a war against the *Re' Mouro Grande.* Billesmeu said to the princess, "I am going to the war. On my return I will shoot off my gun. When you hear it, say, 'Pedr' Canarvalh' is coming.' Say that, whatever they do." He went to the war, thrice he captured the flag. Then he returned. He shot off his gun. The princess said, "Pedr' Canarvalh' is coming!" He carried the flag to his own house. The king asked, "Why are you so impudent as to take the flag to your own house?" He answered, "I took it to my house because there is no road for me to take to yours. You must put down for me layers of gold and silver cloth and *poline*[1] for my horse to tread on." As he passed along this road, the cloth rolled up behind his horse.

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[1] Unbleached cotton.

Pedr' built himself a high house (*sobrad'*) of eighteen stories. It was decorated with gold, it was so brilliant it was blinding. He gave a feast, to which he invited all. The king himself had to come. As they were sitting at the table, Pedr' put a spoon in the king's pocket. After a while they missed the spoon. The king said, "Search, and he on whom the spoon is found must be killed, were it myself." They searched, they found the spoon on the king. They did not want to kill him. But the king said, "My word is one. I go to the gallows."

Pedr' said, "Send to me the king's three servants. I bought them some time ago."—"You bought them!"—"I bought them. If you doubt me, pull down their trousers and see my mark."

The king was sent to the gallows, and the queen was made a servant in Pedr's house.[1]

(*Variant a.*[2])

There were a man and a woman, they were poor. He was a fisherman. Every day he caught enough fish for a living. This day he caught no fish. He felt all upset, he wound up his line to go home. Then he started back, he threw his line into the sea again. He saw a shark. The shark said to him, "If I give you fish, will you give me what you find in your house?"—"Yes, I will give you whatever I find in the house." He started to fish, he caught so many fish he had to leave some on the rocks. When he reached home, he found that his wife had given birth to a boy. He said to his wife that he had made a contract with the shark to give him whatever he found at home. This baby was the only thing he found. He wrapped up the baby in a little cloth, he took it to the shark. Shark said to him, "You are a man of your word."[3]

He took the child, he dived down with him to a place of enchantment. Shark put him in a room of copper, everything in the room was of copper. Shark left him. He broke everything in the room, he went out. He met a copper horse, he began to beat it. The horse said to him, "Don't beat me! In great trouble I'll help you." Shark came back; he said to him, "Why did you break all these things? To-morrow I'll put you in a room of silver." He left him in the room of silver. The boy broke everything, he went out. He met a horse of silver, he began to beat it.

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[1] Here the tale of Donkey-Son (No. 12) was spliced.

[2] Informant, Miguel Pina of Brava.

[3] Compare Spain (Catalonia), Maspons, 1 : 72–73.

The horse said to him, "Don't beat me! In great trouble I'll help you." The next day Shark put him in a room of gold. He broke everything, he went out. He met a horse of gold, he began to beat it. The horse said to him, "Don't beat me! In great trouble I'll help you." He wanted to go home, he called for the horses. They bore him through the sea to shore. They said to him, "We cannot go farther. We belong in the sea. But when you want us, call us. Don't tell any one your name is Jonsinh'. Say you are named Crenc Billesmeu."

He went on through mountains and ravines. He had on a dress of gold. He met a shepherd, he asked him to exchange his clothes for his of gold. He went, went, went, until he came to the courtyard of the king. There was a dog that was bad-tempered with everybody, but with him he made friends. Then the youngest princess led him from the court into the kitchen, and gave him food. Whenever she carried him in a meal, she would ask him, "Who are you? What is your name?"—"My name is Crenc Billesmeu." One feast day the king went to church, he took all his family except his youngest daughter. She staid at home because of Billesmeu. When he raised his cap, the princess saw his golden hair. The next feast day the princess asked him to go to church. He answered, "No, I will not go, but do you go." After they had all gone, he called his horse of copper. "To-day is the day for you to help me. Dress me in copper, bear me to church." When he reached the church, he went in, everybody turned to look at him, even the priest stopped saying mass. After mass he went out, he jumped on his horse. The horse rode into the air with him, they disappeared from sight. When he reached the king's house, he dismissed the horse, he put on his old clothes, he put on his cap, he sat down where they had left him. The princess said to him, "You should have gone to church to-day. We saw a man, the handsomest man there is." The next feast day the princess asked him to go with them to church, again he declined. After they had gone, he called his horse of silver. "To-day is the day for you to help me. I want you to dress me all in silver and bear me to church." Again all the people in church marvelled at the stranger. They started to fasten the horse with a heavy chain, but it broke it, it rose into the air. On the next feast day he called for his horse of gold. "To-day is the day for you to help me. Dress me all in gold and bear me to church." When the people started to catch his horse, he said to them, "Hold it if you like, but let me mount upon it." The horse rose into the air, it disappeared.

The princess said to him, "It is you, Crenc Billesmeu; you have been fooling me." The princess told the king that she wanted to marry Crenc Billesmeu. The king, in a temper, said to her, "Crenc Billesmeu is poor and is good for nothing." But the princess insisted, so the king sent to call the priest to come to marry them. Then he said they were not to live with him; Billesmeu had to go out to earn his living. As soon as Billesmeu heard what he said, he dragged the princess away with him. They went to a plain on a road by the side of a mountain. They sat down in the shade of a tree. The princess was tired. She put her head in his lap, she went to sleep. He said, "My horse of copper, my horse of silver, my horse of gold, build me a palace of three stories, the first of copper, the second of silver, the third of gold. Turn the chickens, turkeys, geese, into pure gold, servants into gold, quail and even their droppings into gold."

The princes who were betrothed to the other daughters of the king were out hunting in the mountains. They saw some quail, they went after them. The quail flew down into the plain. The princes looked down, they saw a palace and all the birds. They went down to buy a brace of quail. They met a servant of copper. They raised their hats and asked him if he could not sell them a brace of quail. "I may not, I am a servant. Go on to the other floor above." There another servant sent them to the other floor above. There a servant of gold took them into the hall, where the princess sat with Jonsinh' on chairs of gold and diamonds. They gave them a brace of quail to take to the king. When they reached the king's house, they told him that they had caught the quail in the mountains. The king was much pleased, he began to play with the quail.

Jonsinh' said to his wife that they would visit the king in a carriage with three horses,— a copper horse, a silver horse, a gold horse. At every step they took, music played. When they arrived at the king's house, every one marvelled at their fineness. The king summoned them in. To entertain them he presented them with the quail. He told them that the princes caught them in the mountains. Jonsinh' said to him, "Bring in the princes. Put them under the hoof of my horse of gold. He will tell where they got the quail." The horse wrote on their backs, "Crenc Billesmeu sent the king a present of these quail." The men jumped through the windows. They smashed into bits. Jonsinh' invited the royal family to his palace. The king was so overcome (?) that he refused to enter. Jonsinh' said to him, "Come in! This is my house and the house of your daughter." The king liked the magnificence so much that he never went back to his palace.

56. GOOD MARIA AND BAD MARIA.[1]

There was a married man whose wife died and left a daughter called Maria. Maria had a cow she understood. There was a widow [2] who had a daughter also named Maria. The widower's daughter used to go to the widow's house, and the widow gave her bread and molasses (*pa' e mél*). She said to Maria, "Maria, when you go home, ask your father to marry me." Maria's father said, "I am not going to marry her. To-day she gives you bread and molasses, to-morrow she'll give you bread and gall [*pa' e fel*]." [3] Maria insisted, he finally married the widow. The first night after the wedding she let Maria sleep in a bed; the second night she made her sleep on a chest, the third night on the floor. Then she made her cook for them. Maria cried and went to her father. He said, "I can't do anything. I told you she gave you bread and molasses, but later she'd give you bread and gall." Maria went to her cow. She said, "They give me more work than I can do." The cow said to her, "Undertake any work they give you. I'll do it for you." So Maria took all her work to her cow. Then her step-sister went and smelled the cow's tail, and thereby knew that it was the cow that was doing Maria's work. The step-mother pretended to fall sick. She sent for the *saib'*. She told her husband the *saib'* said that the liver of Maria's cow was her only remedy. He called Maria. "Maria, will you give me your cow to kill, to get the liver to cure your step-mother?"—"Yes," said Maria. She went to the cow and sat down and cried. The cow said, "Maria, you are going to let them kill me. Ask them to give you the tripe to clean." They killed the cow, and Maria took the tripe to the river to wash. The river took a piece away from her. She was afraid her step-mother would whip her, and she decided to run away from home. She met a donkey full of sores (leprosy). "Donkey, what are you doing here?" The donkey answered, "Come here. I'm thirsty. I can't get rid of these flies to get water." She carried water in her hands and washed the sores, and wiped them with her shawl (*galan*).[1] She went on, and she met a man with his head set backwards on his neck. He asked, "Maria, when you go home, what are you going to say you saw?"—"Nothing, only a man standing."—"God go with you! [*Deus companha cu bó!*]" She went on, and she met a man who had taken the skin off his leg to make a bag (*barquinh'*). "Maria, when you go home, what are you going to say you saw?"—"Nothing, only a man with a bag getting water."—"God go with you!" She went on, and she met a woman who had taken off her head to make a tub to wash clothes. "Maria, when you go home, what are you going to say you saw?"—"Nothing, only a woman washing clothes."—"God go with you!" She went on, and entered the house of three fairies (*fad's*). There was nobody at home, and the house was dirty. Maria cleaned up, the meat she found hanging up she put into a pot with some manioc, and then she sat down behind the door. The first fairy to come in and see everything in order said, "Oh, whoever has done me this great favor, God grant that whenever she laughs the rain may fall, whenever she smiles the weather may thicken!" . . . The second fairy came in, and said, "God grant that, whoever has done me this great favor, a gold star may grow on her head!" . . . The third fairy came in, and said, "God grant that, whoever has done me this great favor, when she combs her hair, diamonds may drop down!" They turned round and saw her behind the door. "Come eat!" they said. "No," said she. They said, "On your way you'll find a nest with three eggs,—two big, one small. Take the small egg, leave the big. Whatever is in that small egg is for you. To get out what is in it, knock it three times on a stone. Knock it again three times to send into it what has come out of it." Maria got the egg. She went to the river where she left the tripe and picked it up. The rooster crowed, "Rich Maria, rich Maria! [*Maria ric'*, *Maria ric'!*]" Her step-sister cried out, "No, Maria is ruined." When she reached home, Maria started to comb her hair, and out dropped diamonds and brilliants. She tied up her head with her kerchief (*lenç'*) to keep them from dropping out, and she covered her golden star with her kerchief. When they talked to her, she smiled, and the clouds gathered. They went on talking; she laughed, and the rain fell.

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[1] Informant, Julia de Conte of Fogo.— Compare Portugal, Braga, XIX; Portugal, Pub FLS9 : XVIII, also p. 50; Spain (Catalonia), Maspons, 1 : 97–100, 2 : 101–104; Italy, Pentamerone, 326–337; Sierra Leone, Cronise and Ward, 265–275; Gold Coast, Barker and Sinclair, 89–94; Yoruba, Ellis 1 : 244–249; Hausa, Rattray, 1 : 130–160; Hausa, Tremearne, 424–428; Duala, JAS 13 : 65–68; Benga, 208–226; Angola, MAFLS 1 : II; Bulu, JAFL 25 : 109, 113; Kaffir, Theal, 48 *et seq.*; Kaffir, FLJ(SA) 1 : 111–115; Basuto, Jacottet, XX; Jamaica, FLJ 1 : 281–284; Jamaica, P. C. Smith, 31–34; Bahamas, MAFLS 13 : No. 14; Louisiana, MAFLS 2 : 117–119; Jalisco, JAFL 25 : 192–194; Philippines, Fansler, MAFLS 12 : 314–319; Bengal, Day, 269–273; Eastern Siberia, PaAM 20 : 142–143. Comparative, Bolte u. Polívka, 1 : 99, 207.

[2] *Variant:* School-mistress. (San Anton.)

[3] *Variant:* Maria tells her father the woman has gold and diamonds, and gives her a gold plate and lets her play all day; but the man beats Maria to make her stop her visits. (San Anton.)

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[1] A shawl made of linen or cotton which has been dyed so as to leave in it white stripes. The white stripes are obtained by tying the material together at certain places, the dye not reaching the tied-up places.

The other Maria had a cow too, a mere brute. She killed it, she took the tripe to the river. The river would not take it from her. She said, "You won't take my tripe? Then I'll throw it into you." She went on, and she met the donkey. "Donkey, what are you doing here?"—"Come here. I'm thirsty. I can't get rid of these flies to get water." With her stick she beat the donkey; and she rubbed a rough stone into his sores; she said, "This is the water I give you to drink."—"May the Devil go with you!" She went on, and she met the man with the skin off his leg for a bag. "Maria, when you go home, what are you going to say you saw?"—"A dirty man. That is not a thing to carry water in."—"The Devil go with you!" She went on, and she met the woman with her head off. "Maria, when you go home, what are you going to say you saw?"—"A dirty woman I saw take her head off to wash clothes in."—"The Devil go with you!" She went on to the house of the fairies. It was nice and clean, but she made it dirty. She cooked the meat and manioc, she ate all she wanted, she soiled the rest. The first fairy came in; she said, "Whoever has done me this bad turn, may a donkey's tail grow on her forehead!" The second fairy came in; she said, "Whoever has done me this bad turn, when she smiles, may a strong wind blow! when she laughs, may a tempest uproot all the trees on shore and wreck all the ships at sea!" The third fairy came in; she said, "Whoever has done me this bad turn, when she combs her hair, may lice [*piolh'*] and bedbugs [*purseved*] and *pixeling* drop out of it!" They said, "On your way you'll find a nest with three eggs,— two big, one small. Take the small egg, leave the big. Whatever is in that small egg is for you. To get out what is in it, knock it three times on a stone. Knock it again three times to send into it what has come out of it." When she found the nest, she said, "Oh, I'd be a fool to take the small egg. I'm going to take the big eggs." She knocked three times on the stone, and nothing came out. Then she smashed them on the stones, and out came little devils (*diabinh'*), more than a hundred. The rooster crowed, "Maria is ruined! [*Maria 'sta ruid'!*]" —"Husband, did you hear the rooster crow, 'Maria is rich'?"— "No, I heard it crow, 'Maria is ruined!'" She asked Maria, "Where have you been?" Maria smiled, and the wind began to blow. She laughed, and a tempest raged. She tried to comb her hair, and down dropped lice and bedbugs and *pixeling*. When she pulled off her kerchief, there was the donkey's tail to be seen. Her mother tried to trim it; but the more she cut, the longer it grew.[1]

They were going to church. The woman ordered her step-daughter to stay at home in the kitchen. Maria said to her egg, "Maria Condon, through the virtue God gives you, send me a dress, the prettiest dress in the world, and give me a face none will recognize!" Maria Condon gave her a dress of white silk, a white hat, and a pair of white shoes.[2] When she stepped into the church, all turned round to gaze at her. Even the priest stopped saying mass. When they started to sing the *dite misa est*, she disappeared. As she went out, she dropped one of her white shoes. The king picked it up.[3] He proclaimed (*toca ban'*) that all were to come to the palace. Whomever the shoe fitted he would marry. The woman sent her own daughter; but the shoe did not cover even her ear. "I have here a cat in the ashes [*gato burralheiro*], there's no need to send her," said the woman.[4]

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[1] *Variant:* Rosa, the step-sister, is ugly; her mouth is like the trunk of an elephant. (San Anton.) (Aside from this reference, the whole episode of the adventures of the two girls is dropped out.)

[2] *Variant:* Maria has three dresses given her by her godmother. One is the color of the sky (*co'r de céo*); one, the color of the moon (*co'r de lua*); one, the color of the sea (*c'or de mar*). She keeps them all in a nutshell. Maria has also a little stick (*varinha condon*). She knocks with the stick, and says, "Varinha Condon, by the virtue God gives you [*par vertude que Deus da bó*], take me to the dance, and take me home before they come back." (They had left her to sit in the ashes in the kitchen.) (San Anton.)

[3] *Variant:* Maria is the handsomest and best-dressed woman at the dance. The prince says, "This is my wife, I am going to marry her." Her step-mother is envious, and wants to take Rosa home. Maria disappears, and they find her asleep in the kitchen. Maria goes similarly to two more dances. Meanwhile, for love of her, the prince falls sick. At the third dance the king has placed three guards of soldiers, but Maria runs through them all. The prince cannot hold her, he merely pulls off one of her slippers. (San Anton.)

[4] *Variant:* Ringing the bell of his citadel (*sino na baluarte*), the king summons all to come. If any one leaves even a child at home, his head will be cut off. Maria is left at home, because, says her step-mother, she has nothing to wear. "I don't care if she is

But Maria did go, and the shoe fitted her. The king married her.[1] *Whia!* There was a grand feast.[2]

(*Variant a.*[3])

There was a widower who had a daughter named Maria. His house stood alone. The nearest house was fifteen or twenty miles away. In it lived a widow who also had a daughter Maria. Maria's father charged her every day not to let the fire go out. Maria said, "I've seen nobody since I've lived here. I'll let the fire go out, so I shall have to go get fire, and then I'll see somebody." Next day, when her father went out, she went to the house of the widow to get fire. The woman treated her well. She told her father about her visit, and she asked him to marry the widow. The man said, "To-day she treats you well; after I married her, she would treat you ill."—"Not so," said Maria, "that woman would never mistreat me." The man married the widow. The very day of the wedding the woman gave Maria a *coche de porc'* for her to drink from, and a *coche de galinha* to eat out of. She wept. Her mother had left her a little cow. Next day the woman gave her a basket of cotton to spin, and to have the cloth ready the following day. Maria cried and went to the cow. The cow asked, "Maria, why do you cry?"—"I cry because my step-mother has given me a basket of cotton to spin into thread by to-morrow morning."—"Don't cry! Throw the cotton down here; and when you come to-morrow morning, you will find the thread." When Maria took the thread to her step-mother, she knew it was the work of the little cow. She lay down and played sick. When her husband came home, she told

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buried in ashes," says the king, "bring her here, else I will cut off your head and your wife's head." Maria refuses to go. Her father weeps, and begs her to go and save him for the sake of her mother's ashes (*pa' cinsa di bu mãe*). She refuses. Three times the king sends for her,— colonel and major and soldiers. The third time she agrees to go if the king spreads out from her door to his a carpet of silk embroidered with diamonds. (San Anton.)

[1] *Variant:* Maria talks with her *varinha condon.* She puts on the dress she wore the last night of the dance. She rides as slowly as she can between the soldiers drawn up to meet her. There stands the prince holding the slipper. When Maria arrives, the slipper jumps out of the hand of the prince and on to Maria's foot. The prince takes her to the church, and the bells ring so loud they make everybody deaf. (San Anton.)

[2] *Variant:* Maria's father and step-mother and step-sister go crazy. People have to hold them to keep them from suicide. . . . At the feast Rosa stays alone in the corner, spitting with temper at every one who speaks to her. Every time Maria breathes, sweet-smelling roses drop. The prince puts the roses in his pocket, so that no other can get them. The feast over, people look around, and see that the step-mother has dried up from envy into a stick of wood. "What do you want done with her?" asks the king of Maria. "Bury her body in the pig-pen [*chique de porc'*]." (San Anton.)

[3] Informant, Jon Santana of San Nicolao.

him she was sick, but that the insides of the cow would cure her. Maria went to her cow, crying. The cow asked, "What are you crying about?" Maria refused to tell. The cow said, "You don't want to tell me; but I know they are going to kill me. Don't cry! When they kill me, you'll come into a fortune." They killed the cow. The step-mother gave the *santa folh'* to Maria to wash. "Don't lose any of it; if you do, you must go after it," she said. As Maria was washing it, a tongue of water bore it away. Her step-mother said, "You must get it back, whether it is in heaven or earth." Maria started forth. The first creature she met was a sow with young. She said, "O sow! have you seen the *santa folh'* the tongue of water bore from me?"—"Yes," said the sow; "but first climb up into that fig-tree and throw figs down to my little ones, then I'll tell you about it." Maria threw down the figs. The sow said, "Go a little farther, and you'll meet a hen with chickens. She'll tell you about it." Maria went on, she met the hen. The hen said, "First go to the brook to dig worms for me and my chickens, then I'll tell you about it." She dug the worms; the hen said, "Go a little farther, and you'll meet a donkey. He will tell you about it." She went on, she met the donkey. The donkey was covered with sores. He said, "First get some hay for me, then I'll tell you about it." She got some hay; the donkey said, "Go into that house over there, in it you'll find those to tell you about it." The house belonged to seven robbers (*isfloradors*). She entered the house, she put it in order, then she took a glass of water and sat down behind the door. Within a quarter of an hour the robbers arrived, and found all the housework done. They said, "Whoever has done this work for us, may every serviceable animal be hers, may all the money she needs be hers! Whenever she combs her hair, may golden *taínha* fall from it! Whenever she laughs, may the sun shine! Whenever she weeps, may the rain fall!" They also gave her a basket of eggs, and told her to break them on her way. Whatever she saw after she broke an egg would be hers. The first egg she broke, she saw cows and horses, sheep and goats. The more she broke, the richer she grew. At midnight she neared home. The rooster crowed, "Cocolay! Maria rich! [*Maria ric'!*]" The woman was awake, the man asleep. She waked him up; she said, "Listen to the rooster crowing, 'Cocolay, Maria donkey-dung! [*burdung!*]'" He waked up, he listened; he said, "No, wife, the rooster is crowing, 'Cocolay, Maria rich!'"—"No, no, 'Maria donkey-dung!'" When Maria came in, the yard could not hold all the animals following her. She thought her step-mother was going to maltreat her, she began to cry. Then rain fell, and the water ran everywhere. Her father said, "O Maria, my daughter! don't cry, laugh!" She laughed, and the sun shone. She combed her hair, her step-mother saw money falling from it. The woman became excited, she called her own daughter. She had a cow named Pardinia. The woman said, "Bring Pardinia here, kill her, take out the *santa folh'* to wash, so you too can get rich." They split open Pardinia, they took out the *santa folh'*. When the girl came to the water, she threw it in. On her return home, her mother said to her, "You must find it again, whether it is in heaven or earth." She started out, she met the sow and her young. Instead of throwing figs down to them, she cut off the heads of all the little pigs. In the same way, when she met the hen and her chickens, she killed all the chickens. When she met the donkey, she got a stick of *cariç'* and picked open all the donkey's sores. Into the house of the robbers she took back all the refuse Maria had cleaned out. When the robbers saw this, one of them said, "Whoever has done this, may dragons [*bicha fe'ra*] follow her wherever she goes!" Another robber said, "Whoever has done this, may wild wolves and wild goats and all the wild animals follow her!" Another said, "Whoever has done this, whenever she cries, may a drought fall!" Another said, "Whoever has done this, when she laughs, may donkey-dung fall on the ground!" They gave her a basket of rotten eggs. As they broke on her way, all kinds of wild animals followed her. At midnight, as she neared home, the rooster crowed, "Cocolay, Maria donkey-dung!" Her mother was awake, waiting for her. She called to her husband, "Wake up, the rooster is crowing, 'Cocolay, Maria rich!'"—"No, wife, the rooster is crowing, 'Cocolay, Maria donkey-dung!'" The people were overcome to see all the wild animals. Her mother asked her to cry. She cried, and a drought set in. She laughed, and donkey-dung fell. She combed her hair, and from it fell chicken-droppings. Maria Rich became the mistress; and Maria Donkey-Dung, the servant. Whenever they sent her to wash the dishes, the dung dropped off her.

57.[1] THE JEALOUS HUSBAND: THE BOY AND HIS DOG.

There was a man who was a jealous man. He said he would marry no woman any man had ever seen. He stole a girl two years old, he shut her up in a house with seven rooms, with seven doors, with seven locks. When she was sixteen, he summoned a priest to marry them. Nobody else was present. One day he met one of his *compadres*. "Are you married?" asked the *compadre*. "Yes, I am married."—"Who is your wife?"—"A woman nobody knows."—"You fool yourself. You are married to the lowest woman in the world."—"I am certain nobody knows my wife."—"Stay away from home one week, and I will tell you all the marks on your wife." The man went to an old woman. He said, "I have a bet I don't know how to win. In a week I must tell my *compadre* all the marks on his wife." The old woman said, "Give me one hundred dollars and a bag of milk. I'll find out for you all the marks she bears." She took the bag of milk, and she went to the *compadre's* house to sell it. As she poured the milk into a pitcher, she let it run over. The servant went in to get a mop to mop it up. Then the old woman went into the wife's room, where she lay asleep. The girl had a mark of hair wound seven times around her body at the navel. The old woman saw this mark, she stole a ring given the girl by her husband. She cut off a piece of the girl's dress. At the end of the week the man said to his *compadre*, "I told you your wife was worthless. Here is the proof. Here is a piece of her dress."—"That is nothing. Others may have bought a piece of the same goods I bought."—"Your wife has a mark around the belly."—"That is nothing. Others may have a like birth-mark."—"Here is her ring."—"Yes, now I believe you," said the husband. He went home; he said to his wife, "To-morrow prepare a feast. I am going to invite here all the men of the city."—"How is this?" asked the girl. "Since my birth I've seen no man but you. Now to-morrow I have to face all the men of the city at once!" The men came and ate. They asked for a speech. The girl said, "All I know is that I was happily married. To-day I am not happily married. Why, I do not know." Her husband said, "It is because I have found a thieving rat in my garden." His *compadre* spoke up: "I passed by your garden, but not a flower did I touch." Nevertheless the husband was so jealous, that he said to his wife after they had all left, "I am going to kill you." She was pregnant. She said, "Do not kill me, I beg! Put me into a glass casket and throw me into the sea. If I owe, I'll pay. If I don't owe, I won't pay."

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[1] Informant, Miguel Gomes of Cab' Verde.— Compare, for "The Jealous Husband," Portugal, Braga, LIX, LXXVI; Philippines and comparative, MAFLS 12 : 248–257.

The glass casket floated until it went ashore. In that place there lived only wild animals. A wild goat came along, it broke open the casket, it dragged the girl by her skirt to a cave. The goat let the girl milk her every day until the baby was born. For sixteen years they lived there. One day the boy saw a ship at sea. He signalled to it with his mother's skirt. The captain sent a boat ashore, the boy went in it to the ship. He said to his mother, "Do you stay here. Some day I'll return for you." The boy was born with the same mark as his mother. In that mark he had the strength of seventeen men. When the captain ordered the anchor up, the youth sprang forward and pulled it up unaided. The captain was frightened. After six months the captain was so afraid of him that he turned the ship over to him. The boy returned for his mother. On board, his mother began to weep for the goat they had left behind. A little white dove flew on board, God had sent it to keep her company. When they made land, the youth set out to look for a house for his mother to live in while he was seeking his fortune at sea. He found an empty house. A man told him that every one who entered this house died. "If you can sleep there until morning, the house is yours." [Here follows the tale of the falling half-man.]

He installed his mother in this house, cautioning her not to let anything come up through the trap-door [where he had dropped the giant]. The woman heard a groan. She had the injured giant brought up, she fed him and gave him wine to drink. He revived. He said, "I have nothing to give you. I could marry you, but your son is too powerful. He is blessed of God. At twelve o'clock he will be home." The giant was a diviner. "Act sick, and tell him only the fat of Lion-of-the-Forest [Leon di Mat'] will cure you." A little dog belonging to the boy heard all this. He ran off to the dock. There the boy found him and played with him. The boy said, "O my little dog! I know you have something to tell me, if only you could speak." At twelve the boy went home. His mother said to him, "I am sick, and only the fat of Lion-of-the-Forest will cure me." As the boy rode along, he met an old man (God). The old man said, "Jon, blessed of God, where are you going?"—"I am going to take the fat of Lion-of-the-Forest to cure my sick mother."—"Go, and under that tree yonder you will find a lion. If he lies with his eyes open, you can kill him. If his eyes are shut, run from him as fast as you can." The lion had his eyes open. The boy speared him with his lance. The lion cried, "O false one! why did you not let me know you wanted to fight?" The boy again met the old man. The old man said, "Let me see the fat!" He took the fat, and in its place put another piece of fat. The boy took it to his mother. She recovered, and he returned to his vessel.

The giant said, "He will come home to-morrow at twelve. Act sick, and tell him only the water of Cheforis will cure you." The little dog heard this, he ran down to the dock. His master played with him; he said, "O my little dog! I know you have something to tell me, if only you could speak." At twelve he went home. His mother said, "I am sick, and only the water of Cheforis will cure me." He started to fetch it. The old man saw him three miles off. "Jon, blessed of God, where are you going?"—"I am going to fetch water from Cheforis to cure my sick mother." The old man gave him a bottle. "At the spring of Cheforis there are rocks which open and shut. Run your horse through these rocks as fast as you can." The boy ran his horse through the rocks; they closed, and cut off the tail of his horse. He met the old man. "Let me see your bottle of water!" The old man took the bottle and replaced it with another. The boy took the bottle home and cured his mother.

The giant said to the woman, "Your son is blessed of God. He has around his middle a mark of hair. There lies his strength. If you cut it, I shall be able to kill him myself. When he comes home and goes to sleep, cut the hair." The little dog ran down to the dock and played with his master. "O my little dog! I know you have something to tell me, if only you could speak." After he went home, his mother drew him to her, he put his head in her lap, he went to sleep. She cut the hair. He lost his strength. The giant appeared. The boy said to him, "All I ask of you is, after you split me in two, that you fasten me to my horse and then turn him loose." The horse knew only one road, the road they had followed to get the fat of Lion-of-the-Forest and the water of Cheforis. The old man saw the horse three miles off. "Jon, blessed of God, see to what your good heart has brought you!" He stopped the horse, he rubbed the boy with two pieces of the fat of Lion-of-the-Forest, he washed him with the water of Cheforis. He came back to life. "Jon, what do you desire?" —"I desire my strength back." God whistled for the little dog. "Little dog, go get the hair from his mother. She has it in her bosom." The little dog ran home, he played with the woman, he stuck his nose inside her bosom, he took the hair, he ran off with it to God. God restored it to the boy. His old strength returned, and more. He said, "It is too much, cut it down." He went home. He encountered the giant. "Kill me," said the giant, "and do by me what I did by you." He split the giant in two, he fastened him to a horse. On that horse that giant is still wandering about the world.

For a son to kill his mother is not right. So the boy buried his mother to her neck in the cellar. There he intended to feed her until she died. Thus he would not have to kill her with his own hands. One day, when he was in the city, he met a man who recognized him as his son. The boy told his father how he was keeping his mother. His father went home with him, he recognized his wife. He told his son to take her out. They are all alive still, and well.

58. THE GIRL WITHOUT HANDS, BREASTS, OR EYES.[1]

There was a man had a daughter. She made asylums for the poor. Her father did not know about it until her godfather told him. "Soon you will be a poor man," said his *compadre*, "seeing how your daughter is spending your fortune." Six months of the year the man spent in town with his daughter; the other six, on his estates in the country. He invited his daughter to go with him into the country, he showed her about his estates. In the last was a pine-wood. Here he tied the girl to a pine-tree. He cut her hands off at the wrist, he cut off her breasts and put out her eyes. He left her.

This place was near a king's house. The king had a dog, and they began to notice that the dog was falling off. The king asked the keeper if he cut his rations. The keeper answered, "I give him the regular rations; but he runs off with them somewhere, I don't know where." The king set a man to watch the dog. Every day the dog ran through the wood and took food to the girl and licked her wounds. They told the king; he went to the girl, he unbound her, he brought her to the palace. He told his mother he was going to marry this girl. His mother said, "It is disgraceful to marry a girl without hands or breasts or eyes." The king answered, "This is my wife."

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[1] Informant, Gregorio Teixeira da Silva of Fogo.—Compare Spain (Catalonia), Maspons, 1 : 60–68; Italy, Pentamerone, 250–262; Arabs, Burton, 4 : 281 *et seq.* Comparative, Bolte u. Polívka, XXXI.

There was a war being waged, and the king had to go to it. After he went, his wife gave birth to twins. The king's mother wrote to him about it, she said that the children were the handsomest in the country. The letter-bearer stopped at a hostelry (*stalaje*) where they [1] gave him *opeo* [opium?] to smoke, took out his letter and read it, and changed it to read that the two children were two puppies. The bearer went on his way, he gave the letter to the king. The king wrote back that they were to treat the dogs like children. On his return journey, the bearer stopped at the same hostelry; and again they read the letter, and changed it to read that mother and children should be cast out of the palace, lest the king return and destroy it. When the king's mother received this letter, she felt sad; but she had to obey the king's word. Her daughter-in-law said, "Make me two baskets to hang on my shoulders, and I will go. It is my destiny." She went out before dawn with the babies in the baskets. As she went, she wondered if she could find water for the babies to drink. She felt the air cooler, then she felt water around her feet. She reached down to it with her left arm. Then she felt her hand grow, and that she could grasp with her fingers. She said to herself, "If God is good enough to give me back my left hand, he may give me my right hand." She reached down, out grew her right hand. "Would that I could have milk for my babies!" she said, and she sprinkled water on her chest. Her breasts grew out, and without waiting to restore her eyesight she began to nurse the babies. After she nursed them, she bathed her eyes and she saw.

She went on, she reached the city of her birth. Her father was dead. To his house all strangers coming into the city were sent. The morning after their arrival they were always found dead. The woman and her babies were sent to the house. At midnight she heard a voice asking her for pardon. It was the voice of her father. He had become a demon; it was he who killed the strangers. His daughter said she would pardon him, and that he must let people know her story. With a tongue of fire he burned into the floor the story of what he had done to his daughter. "Now I can go to rest," said he. In the morning they came to the house as usual, the priest and the town officials, to take out the dead. They were surprised to find her alive. They called together the City Council to read the writing. The city gave her all her father's property. She was his only child. She came into possession of the house at eleven o'clock. At twelve she had given an order that the house was to be an asylum again for the poor and for strangers.

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[1] Subsequently it was stated that "they" were the girl's father turned demon.

When the king returned home, he asked for his wife. His mother showed him the letter. He set off at once to find his wife. He travelled so long, that his clothes wore out, his beard reached to his waist, his hair to his shoulders. Finally he came to the city of his wife. He was so low in his estate, that he went to the asylum. In it were twelve inmates. They argued about taking him in. Some said their patroness would object; others, that she was a good woman and would not object. They decided to take him in, each to give him a spoonful out of his plate. She visited the asylum, she saw the new-comer, she ordered that he be fed. It was noticeable that her children, now growing up, took to the new-comer, and followed him about.

One day he said to her that her ways were like those of his wife, but he knew that she could not be his wife, because his wife had no hands or breasts or eyes. Then she knew that he was her husband. All her property in that place she left to the poor, she returned with the king to his country to be queen.

59. COMPADRE DEATH.[1]

There was a woman had a child. She made him a *banco d'ory*.[2] When he became a man, nobody could play against him. They sent a man from Lisbon to play against him. They played,

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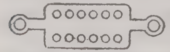
[1] Informant, Antonio Soares Rosa of Fogo.— Compare Portugal, Braga, 1 : 182–183; Spain (Catalonia), Maspons 2 : 19–24; Norway, Dasent, 105–113. Comparative, Bolte u. Polívka, XLIV, LXXXII.

[2] *Ory* is the name of the nut which is used as a counter. It is brown and whitish, somewhat smaller and smoother than a horse-chestnut. Four counters are dropped into each of the twelve holes or pockets of the *banco*. The *banco* is about two feet long, made out of the wood of a fig-tree. The pockets in two rows, six to a row, are about two inches deep; the whole *banco*, about three. At each end there is also a pocket for counters. Six pockets belong to each of the two players, each player sitting behind his own row of pockets. Scoring is by making a pocket in the row of the opponent contain two or three counters. The two or three counters are then



played, played; he won by one grain of *ory*. He put his *banco d'ory* under his arm, he started out to look for some one to play with him. He met an old man. The old man said to him, "Do you know how to play?"—"A little."—"Well, let us sit down here and play." They played, and the boy won. He kept on winning. Then the old man began to win. He won every game. Finally the boy said to him, "I am hungry, I must look for something to eat." The old man said to him, "You don't need to look for anything to eat. I'll give you something to eat." He pulled off a button, he gave it to the boy, the boy sucked it until he had enough. They played again. The old man said to him, "What do you want me to give you?"—"One grain of *ory*, so I win against any one who plays with me." The old man asked him, "Are you not seeking the salvation of your soul?"—"No, I save my soul through my hand." The old man asked, "What more do you want?"—"I want a seat from which, when I sit, I need never get up. I want an orange-tree in front of my house on which, if any one climbs, he must stay until I let him come down. I want anything I speak to to answer me."

The boy went to a house to pass the night where there were three girls. The man of the house said that two of the girls were very flighty, but the third girl was a nice quiet girl. The third girl was dumb. But in accordance with his gift, when he spoke to her, she answered him. The girl told him she had never been out of the house. He married her. They were married seven years, they had no children. He went to the *saib'*. The *saib'* said to him, "When you go home, climb the orange-tree in front of your house, take the topmost orange, which faces where the

taken up to the credit of the player. They may be dropped into one of the two large pockets at the end of the *banco*, or retained in the hand. When all the counters are taken up, the player who holds the greater number scores one. The game is nine. If the player who is behind in the score scores twice in succession, he thereby wipes off his opponent's score. In dropping the counter, a player must pick up all the counters resting in the pocket he selects, he being free to select only from his own row. He must then drop one counter into every pocket successively, beginning from the pocket next the one from which he takes up the counters, and passing from left to right.— We have here the Arabian game which is found throughout Africa (Culin, 595–607; see, too, Tremearne, 59). From notes made by Mr. Culin since the publication of his article, and kindly furnished me, it appears that in Senegambia the game is called *ooree*, and is played with forty-eight counters on a board of twelve holes. The Peulhs call the game *wuri*. It is played by the Foolahs, the Yolofs, and the Mandingo, in the Senegal (Schweinfurth, 2 : 29). The game is called *wari* by the Timne (Thomas, 65–67). The Rev. F. Gardiner, Jr., writes Mr. Culin that under the name of *wawee* he found the game not only in St. Lucia, but in Barbadoes and Martinique. Under the name of *mäukälĕt* the game is played by the Syrians in Boston (JAFL 16 : 139).

sun rises, split it in two, eat half, give half to your wife. After that she will become a mother."

After the child was born, the father went out, he met the same old man. He said to him, "I am married, I have a child." The old man said to him, "Give me the child to be my godchild." (The old man was God.) "No, I will not give you the child, because you are not just. Some men you make poor; others, rich." He went on, and he met Death. He said to him, "I am married, and I have a child." Death said to him, "Give him to me to be my godchild."—"Yes, I will give him to you, because you are just. You kill both the poor and the rich."

He made Death his *compadre*. After a long time, his days completed, Death came for him. "Good-day, Compadre!" said Death. "I've come to get you."—"Good. All I ask of you is to let me first eat my breakfast." Death agreed. After breakfast Death said to him, "Hurry now, let us go! I want to take you!"—"O Compadre! let me eat my dinner." After dinner he said, "Well, Compadre, let's go!"—"Yes, let's go now! the only thing is that I'll keep thinking of that orange-tree. If you get me down an orange to take with me, I think I'll be easy." When Death climbed the tree, he wished him to stay there, and there he had to stay. Meanwhile every one grew old, nobody died. Death's *compadre* himself got so old that one day he felt tired of living. He called to Death to come down. Death was so eager to come down, he passed over his *compadre*, he did not see him, and he went and killed three million people before he came back for his *compadre*.

Then Death took him with him to heaven. When they came to heaven, Lord St. Peter, keeper of the keys of Paradise, came to open the door for him. He asked him, "Who are you?"—"I am Little-John."—"What was your life?"—"My life was gambling." St. Peter said to him, "Souls for inside, Little-John for hell." He went to hell, he played, he won all the souls in hell. He came, he knocked on the door. Lord St. Peter said to him, "Who are you?"—"I am Little-John, with all the souls that were in hell, even to one with a broken leg."—"All the souls for inside." When Lord St. Peter opened the door, Little-John began to pull, he sat in the seat of Lord St. Peter. He became a saint, there he is to this day.

(*Variant a.*[1])

There was a man, he had a son named Bicentinh'. He went about stealing, stealing, stealing. God tired of this stealing. He asked Bicentinh' not to steal any more. Bicentinh' said to him, "I'll stop stealing if you give me what I want. I want you to give me a seat from which, when I sit on it, I do not have to get up; and that whoever climbs the fig-tree at my door shall have to stay in it until I bid him come down; I want never to lose when I gamble; and I want to become able to cure every sickness."

Bicentinh' stopped stealing, but his father did not. [Spliced in here is the incident of the father caught in the tar-barrel.]

Bicentinh' heard that the son of the king was sick. That day he was about to die. Death was coming for him. Death was standing at the head of the bed. (Death had an agreement with Bicentinh' that when he found him standing at the foot of the bed of a sick person, that person might live; when he stood at the head of the bed, that person must die.) Bicentinh' saw Death standing at the head of the bed, he turned the bed-foot towards him.

Death said to him, "You have saved this man, but now you're going to pay for it with your own life." Bicentinh' said, "Death, let me get one fig from my fig-tree before I die." He started to climb the tree. Death said to him, "I'll get it for you." Death climbed up; and Bicentinh' said, "Death, stay there!"[2]

While Death was up in the fig-tree, nobody died. Two hundred years passed, three hundred, four hundred. Bicentinh' became so old, finally he called Death down. Down came Death, he killed him. Bicentinh' said, "Now I'm dead, I'll gamble a little in hell before I go to heaven." He sat down to gamble in hell, and he won one thousand souls from the Devil. He took these souls up to glory with him. He knocked at the door. St. Peter asked, "Who are you?"—"I am Bicentinh', with one thousand souls from hell." God said to St. Peter, "Let in the one thousand souls, send Bicentinh' back to hell." When Bicentinh' went back, the Devil asked, "What do you want?"—"I have come back to gamble for all the souls in hell." He won all the souls. He took them up to heaven, he knocked at the door. St. Peter asked, "Who are you?"—"I am Bicentinh', with all the souls in hell." St. Peter got up to open the door to the souls, but to send Bicentinh' back to hell. As St. Peter opened the door, Bicentinh' came in under his legs, he took his seat. St. Peter turned to sit down, he found Bicentinh' sitting in his seat. St. Peter said to him, "Get up, let me sit down!" But Bicentinh' would not get up. St. Peter complained to God. God said to him, "I cannot help it. That's the contract I made with him." St. Peter said to Bicentinh', "You stole all over the world, and now you come to heaven to steal too."

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[1] Informant, Miguel Gomes of Cab' Verde.— Compare Portugal, Braga, LXXXVII.

[2] *Variants:* (*a*) There is a doctor who has so many children, he gives one to Death to be his godfather. He has a head-and-foot-of-the-bed contract with Death, his *compadre;* but, called upon to treat a princess, and finding Death at the head, he tells the king to turn the bed. . . . He holds Death in the fig-tree. (Brava.)

(*b*) The sick person at the head of whose bed stands Death is the doctor's first rich patient. (Informant, an American-born of Brava descent.)

60. ARE MONKEYS PEOPLE?[1]

There were two monkeys, husband and wife. They lived in the woods. The wife said to the husband, "Don't you know we are people?"—"Wife, you know well that we are not people."—"Why?"—"Because we have a tail."—"Never mind that! [literally, 'let that be!'] look at our feet and hands and face! They are like people's." She said, "We must travel, because a ship at anchor never gets freight." Next day in the morning he took a basket of figs, he went to town.[2] When he got near, he sat down to watch how people went into the town. He went in. The children began to shout at him, "Macaca! There goes a Macaca!" He began to run. He dropped the basket. On his way he stumbled on a [piece of] bread. He picked it up, he took it home. His wife asked him, "How did you get on in town?"—"Oh, fine! There is a piece of bread they sent you. Now I know that we are people. They want you to go to-morrow." Next day in the morning she filled her basket with figs, she went, she stopped at the same place to watch how people went into town. Then she went into the city. The children shouted, "There is our monkey, the one who was here yesterday!" She said, "This is the place where my husband was." Then the children began to tease. They teased, teased, teased.

At home the young ones were crying. "Mamma is late," they said. Their father said to them, "Children, when you smell a bad smell, your mother is coming home." They smelled a bad smell, they went out to meet her. She was crying. The children asked, "What's the matter with you, mamma?" She answered, "What your father told me, I believe now. He knew when he said that we were not people." When she reached the house, her husband said to her, "Wife, how did you get on in town?" She answered, "Now I believe that we are not people. Let us move away from here! Let us go to live in the cliffs, where we belong! We'll go no more to town."—"Just so! I let you go to town to find out for yourself that we are not people." They left the place; they said, "No more city for us."

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[1] Informant, Antonio Soares Rosa of Fogo.

[2] *Variant:* One monkey goes to a feast at the king's house. He is badly treated, but he returns speaking well of the feast. So his wife goes. (Brava.)

61. THE WORN-OUT ANIMALS.[1]

There was a man had a good horse. The horse served him well when he was good and strong; but the horse grew old and could do nothing. His master turned him loose. He said to him, "Go look after yourself." He went, he met a dog. The dog was a good watchman; but when he grew old and could not serve his master, he [his master] turned him out. He said to him, "Go look after yourself." Horse and Dog told each other how their masters had treated them. Horse said to Dog, "Let us go together!" They went a little way, they met a cat. Cat said to them, "I was good and clean inside the house, but I became old and helpless, my master told me to go look after myself." Horse and Dog said to Cat, "Come along with us! We are in the same position." They went on, they met a rooster. Rooster was crying. He said to them, "When I was young, when I crowed, it was one o'clock for sure. I grew old and helpless, I lay abed until the sun rose. My master told me to go look out for myself." They said to him, "Come along with us!"

They went, went, until nightfall. They stopped at a fig-tree to sleep. Rooster went up to the top of the fig-tree; Cat, farther down, on the branches; Dog, farther down, on the trunk; Horse, on the ground under the fig-tree. Rooster saw a light, he told Cat. Cat said to him, "Let us tell Dog, and see what he says." Dog said to them, "We better tell Horse. He is the biggest of all of us, he knows best what we should do." Horse said to them, "Come, let us go there!" When they arrived, Horse said,

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[1] Informant, Gregorio Teixeira da Silva of Fogo.— Compare Portugal, Braga, CXXV; Spain (Catalonia), Maspons, 2 : 80–82; Bushmen, Honeÿ, 28–32; Bahamas, MAFLS 13 : No. 83; Cora, Preuss, 287–288; Santals, Bompas, CXIII. Comparative, Bolte u. Polívka, XXVII.

"Dog, mount on my back; Cat, on top of you; and Rooster, on top of Cat." They got up on top. There was a band of robbers counting their money. As soon as the robbers caught sight of the animals, they ran off.

There were seven robbers. One of them told the others he wanted to go back and see. They advised him not to go, because they had never seen such a thing. Nevertheless he went back. Meanwhile Cat was lying in the fireplace; Dog, in the middle of the house; Horse, by the door; Rooster, up on the roof-beam. When the robber came in, he saw the cat's eyes. He thought they were fire, he went to poke it up. Cat jumped on him, and scratched his face all over. He ran to the middle of the house. Dog caught him in the calf of his leg. He ran for the door. Horse kicked him with both [hind-]legs. Rooster heard the racket. He called out, "Catch him for me! Catch him for me! Catch him for me!"[1] The robber ran, and said to the others, "Wait for me to tell you!" They said to him, "We don't want to hear." They ran. When they were far away, he said to them, "In the fireplace was an impudent woman. She gave me a slap such as no woman ever gave me before. When I escaped from her, I met an impudent carpenter. He gave me two hacks in my calf, he took out a piece of my calf. When I ran to the door, I met an impudent Englishman. He gave me two punches, one after the other. But all that was nothing. If the one who called out, 'Catch him for me! Catch him for me!'— if he had caught me, he would have killed me for sure."

62. THE FALSE DIVINER.[2]

There were two friends, they were *compadres*. One told the other in fun that he was a diviner. He took the cow of his friend, he hid it. Then he passed by the door of his friend, he found him sitting down there sad. "Compadre, what are you sad about?"— "I have reason to be sad. The best thing I own is my cow, now I've lost her."—"Well, you don't need to be sad. You are my friend and *compadre*, I am a diviner. I can tell you where your cow is. That's my business. Go up on that hill, you'll find your cow tied to a *pulgeira*." The man went, he found his cow; he said, "My friend is certainly a diviner." Two days later he stole a goat from his friend, he hid it in the woods. He passed by the door of his friend, he found him sitting down there sad. "Compadre, what are you sad about?"—"Two days ago I lost my cow. I found her. Now I have lost my goat."—"Oh, that is nothing, and it won't cost you anything to find it. Go down to that hollow, you'll find your goat tied up there." He went, he found his goat, he was sure his *compadre* was a diviner. Three days later he stole his friend's donkey, he hid it back of a little hill. He passed by his friend's house, he found him sitting down there sad. "Compadre, what are you sad about?"—"A few days ago I lost my cow, then my goat, now I have lost my donkey. It's too much to ask you to find it."—"But I can tell you where your donkey is," and he told him.

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[1] This is supposed to sound like a cock crowing.

[2] Informant, Miguel Gomes of Cab' Verde.— Compare Portugal, Braga, LXXII; Louisiana, MAFLS 2 : 116; Georgia, Jones, LXVIII; Georgia, Harris 3 : 32; Virginia, JAFL 25 : 284–285; Philippines, MAFLS 12 : 1–10; Philippines, JAFL 19 : 108; India, Jacobs 3 : 83–89; Santals, Bompas, LXXIII. Comparative, Bolte u. Polívka, XCVIII.

After he found his donkey, he passed by the king's house. The king had just lost six thousand *conte*. He said to the king, "I have a *compadre* who can tell you where to find that money." The king said to him, "Bring him here. If he tells me, I will give you a lot of money. If he does not tell me, I will send you both to the gallows."[1] When the diviner arrived, he asked the king to give him and his *compadre* a room for six days. He was sure they were going to the gallows, because he did not know where the money was. The king ordered the servant to take the men something to eat. When the servant went in, the diviner was so upset, that he was counting the days he had still to live. He looked at the servant; he said, "O God! one from six leaves five!" The next day another servant went in. The diviner looked up and said, "O God! two from six leaves four!" All this time he was awfully worried, but his *compadre* was cheerful and confident. The third day another servant went in. He looked up and said, "O God! the days of my life were six. Three from six leaves three!" The third servant said to the others, "Don't you know that man is a diviner? He knows that it is we who have stolen the money." The third servant said to the fourth, "When you go, notice what he says." When the fourth servant set the table, the diviner said, "O God! the days of my life were six. Four from six leaves two!" The fourth servant said to the others,

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[1] *Variant:* Jon Grill' is a very lazy boy, often hungry because he is so lazy. Hearing of the king's loss, he goes and tells the king he is a diviner, all he wants is three good dinners. (San Nicolao.)

"We better consult with this man before he tells on us to the king. We are in great danger." They went to the man, they confessed that it was they who stole the money. The man said, "O you rascals! I was waiting two more days for you." They brought him the money, he took it to the king.[1] The king was so pleased, he gave a feast; he had the two *compadres* sit at the table with him.

The next day the king gave another feast. He sent and got a cricket, he put it in a plate, he covered it up. He said to the diviner, "Now tell me what is in that plate." The man scratched his head; he said, "Now it is the cricket sings!"[2] They all thought he had guessed. The king was so well satisfied, he invited him to stay on another day. At this feast the king put the tail of a pig in the plate. After they had eaten and drunk, the king asked, "What is covered up in that plate?" The man scratched his head; he said, "Now the pig's tail is twisted!"[3] Now the king was convinced that he was a diviner. He and his *compadre* went home, they lived well.

63.[4] UNCLE CARAMBA.[5]

There was once a man who owned nothing but a little piece of land. He sold it, he bought a suit of clothes and a cane.[6] He went down to the dock, he stood there with his cane in his hand and a cigar in his mouth. It was the first time he had seen the sea. A captain was there who was looking for a sailor to embark with him that day. The captain asked the man if he would embark with him. The man said no, he had been a sailor a long time, he was tired of the life. There was nobody else for the captain to get, he asked the man again to embark with him. Finally the man told him he would go with him, but on condition that he should not work except in bad weather. The captain agreed, they embarked. Next day arose a tempest like seven thousand devils. The captain summoned the man. He took a stone, he climbed the mast with it. It was a dark night. He dropped the stone through the rigging, and those on deck reported that the special sailor had fallen into the sea. Then he came down quietly, he hid himself in the place where they kept victuals. There he ate and drank every day. Every day when they pumped, his discharges came through the pump. The captain accused the other sailors. After they were out twenty-nine days, the man heard them say that land was in sight. He came out on the stern, he jumped into the sea, he seized the rudder. He began to yell, he said that for twenty-nine days he had been swimming after the ship. Had they not tacked to make port, never would he have caught up with the vessel. The captain sent a boat to pick him up. When he came, he gave him brandy and dry clothes.[1]

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[1] *Variant:* To the three servants he says in turn, "Thank God, from three I leave two!"—"From three, two are gone, that makes one."—"Of three, this is the last." (San Nicolao.)

[2] *Variant:* The king picks up a black cricket and puts the hand holding it behind his back. "Tell me what I have in my hand," he says. Jon Grill' exclaims, "O Jon Grill'! see in whose hand you are now!" (San Nicolao.)

[3] *Variant:* They ask him to guess the pig-dung in their hands. "O fæces [*merda*]!" he exclaims (a not unusual exclamation). Again, four oranges are put under a dish for him to discover; and he exclaims, "Now are the oranges four! [*Ago' que laranja al quat'!*]" (Cab' Verde.) — This was explained as a reference to the following catch: "A doctor visits a woman. The woman has three oranges. She gives one to the doctor, his son Buticario, and his wife and daughter." (O medico visitou a mulher. A mulher tinha tres laranjas. Deu um o medico seu filho Buticario e sua mulher e filha.) The statement is confused, but the catch consists in two of the four mentioned persons being the same person.

[4] Informant, Jon Santana of San Nicolao.— For the first part of the tale compare Malecite Indians, JAFL 30 : 482–483.

[5] Meaning a devil of a fellow. *Variants:* Uncle Filipe, Uncle Grande. (Fogo.) — He is also referred to as the bad-weather (*mal temp'*) sailor. (Cab' Verde.) — In the foregoing tale none of these names was used. The fellow was nameless.

[6] *Variants:* (*a*) Uncle Caramba is a very lazy lad. He goes down on the beach to pick up crabs. (San Nicolao.)

(*b*) There is a man who has two sons. The younger goes out working, but the elder stays at home idle. One day the father says to the elder boy, "Aren't you ashamed to stay at home without working?" (Fogo.)

In port the captain met a rich man, he told him that he had a sailor who could swim a month. The rich man said he had a Negro who could dive a month. They made a bet of seven thousand dollars on the sailor and Negro as to which could dive and stay down a month. When they began to get ready to go, the sailor said, "I have still to get two fathoms of chain."—"What for?" He answered, "To take with me, so that if this fellow wants to come up before the time agreed upon, I can tie him down there." The Negro refused to go. The captain won the bet. He divided seven thousand dollars with the sailor.[1]

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[1] *Variants:* (*a*) The ship sets sail. For three days Uncle Caramba does not come up on deck. When he does come up, he cannot keep his legs. The weather thickens. "If we have bad weather," say the sailors, "we shall throw Uncle Caramba overboard." At midnight the storm breaks. Uncle Caramba hears the captain say, "Stand by to take in sail!" While the sailors are aloft, he goes down into the hold and steals a bag of hard-tack. He takes a position in the rudder below. "We were planning to throw him overboard, he went overboard himself," say the sailors. He hangs to the rudder-chains seventeen days and seventeen nights. During this time the captain's little boy drops a watch overboard. It strikes Uncle Caramba on the head, and he grabs it. As the water grows muddy and they near shore, Uncle Caramba, who does not know how to swim, says to himself, "Some day I must die, at any rate," and jumps overboard. . . . To prove that he has been swimming after the ship seventeen days, he shows the watch. . . . "Such a man mustn't associate with the other sailors," says the captain's wife, "he must stay with us." (San Nicolao.)

(*b*) The boy agrees to ship with the captain he meets, on condition that he is called upon to work only in an emergency. Seventeen days out a storm arises. He sends all below. He lashes the rudder and keeps the boat up in the wind. The storm is over in three days. He slips overboard near the rudder. The captain comes up, and, not seeing him, laments losing a sailor so good that he can sail the vessel single-handed. He cries out from the water that he has been swimming three days. (Fogo.)

The sailor told the captain that he was also a diviner. They went to another country. There the captain met another rich man. He told him that he had a sailor who could swim a month, dive a month, and could divine. They agreed to bury a hog three miles away, to blindfold his eyes, and tell him to find that hog. All the people of the city came out to see the boy find the hog. He went along with the captain. When he came to the spot, he was almost crazy, he stood still; he said, "O captain! now is the hog's tail twisted!" The hog lay buried underneath his feet. As soon as he spoke thus about the hog, the hog grunted, "Hom! hom! hom!" The captain won the bet, and he divided the money with him.[2]

They went to another city. There, before two boys, sons of a rich man, the captain began to talk about his diviner. The boys put [some] fæces in paper. They said, "I [we] will give you five thousand dollars if you [he] know what they [we] had in their [our] hands." He said, "You boys have no money, you are very young."—"We have no money, but our father has plenty." He said to them, "You go get it." They got it, he took it from them, he put it in his pocket, he started to go. The boys cried out, "Find out, or give us back our money!" He said to them, "You boys go to hell to play with fæces!" They left him with five thousand dollars. He refused to divide with the captain. He said to him, "I worked hard for the money, and for the money the captain already has in his pocket."

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[1] *Variants:* (*a*) The bet is for three thousand dollars between the captain and the hotel manager. The distance to swim is ten miles. . . . Uncle Caramba says he has still to get seventy-five fathoms of chain to anchor himself when he cooks the two bushels of potatoes he is taking with him. "I'm not coming back to-day." — "I can't swim that way," says the other.

(*b*) Arrived in port, in America, the captain boasts to another captain about his sailor. . . . The sailor calls for a barrel of flour, a barrel of salt meat, a barrel of water, to take with him. "You're crazy," says his competitor. "I go under the water only for two or three hours." — "Oh, when I go, I stay for three months." (Fogo.)

[2] *Variant:* After he gains fame from divining the buried pig, they give him a warship to captain, and to go to war at Gibraltar. He puts the vessel wholly into the hands of his pilot, who succeeds in sinking the ship they encounter. Uncle Caramba is going ashore. "What orders about anchoring?" asks the pilot. "How many anchors are there?" — "Six." — "Let all go." While he is on shore, a tempest arises which scatters all the ships but his. "You are a clever man," the other captains remark. "Yes, I knew eight days ago that this storm was due." (San Nicolao.)

64. THE DOCTOR AND THE DEVIL.[1]

There was a doctor in Brava named Lelexe. He was milking a goat. A devil came along, he asked him for a little milk. The doctor refused to give it to him. The devil turned into a rat, he went inside the gourd of milk. The doctor took the gourd, he buried it in the ground. A shepherd came by, he stepped on it, he broke it. The devil jumped out. The shepherd started to run, and the doctor started to run too. The devil said, "Doctor, don't run! I want to make a contract with you. I'm going from here to Lisbon to make the princess sick. You are the only doctor who can cure her. What you get for it we will divide." In one minute the devil was in Lisbon. (It takes a steamship six days.) The king sent to call all the doctors who were in Lisbon to cure the princess. There was a servant in the king's house; she said to the king, "I dreamed last night that there was a doctor in Brava who could cure the princess." The king sent a battleship to Brava to fetch Lelexe. When he arrived at Lisbon, he sent word to the king that he did not have the clothes they wore in that part of the country. So the king sent him the finest suit he had. The king asked him, "Are you going to save my daughter?" The doctor answered, "Yes." He asked to see the patient alone. The devil's name was Luç. The doctor called out, "Luç! Luç!! Luç!!!" [The narrator dramatized this by putting his head close to a man's stomach and shouting.] Luç came out of the girl, he flew home.[2] The king said, "Doctor, what is your charge?"—

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[1] Informant, Antonio Soares Rosa of Fogo. Told him by Anton Lopes of Fogo.—Compare Portugal, Coelho, XXII; Spain, Caballero 12:483–490; Hausa, Tremearne, 387–390; Jamaica, Dasent, app. "Anansi and Baboon;" Philippines and comparative, MAFLS 12:214–223.

[2] It is an Island belief that sickness may be due to possession. The sick will talk with the voice of the witch in possession. (Fogo, Brava.) — To exorcise her, a bit of her garments or shoe-leather is burned under the nose of the invalid. (Fogo.) — Black sheep's wool is burned. (San Nicolao.) — The *saib'* will recommend the invalid's snipping his ear or finger. This will cause the witch the loss of an ear or finger. (Brava.)— For a sick baby, put baby's dress in the boiler, together with pins and needles. The witch will feel them in her body, and will come to the house, where the people refuse to take out the dress until she cures the baby. (Brava.) — If you stick needles or scissors, particularly scissors, in the door of your house, a visiting witch will not take leave until you take them out. (Fogo, San Nicolao.) — *Muro* is the name of a shrub that is burned in the house to discover a witch. (Fogo.) See JAFL 34:97–99.

"Nothing." The king gave him a transport full of gold and riches, he sent him in it to Brava. Compadre Luç met him. Angry, he said to him, "Why didn't you ask him for two transports,—one for you, and one for me? I'm going back to Lisbon. This time nobody will be able to cure the princess." The princess fell sick again. The king sent a battleship to Brava for Lelexe. He told his wife that this time he should not return, because he knew that they were going to kill him at Lisbon. When he arrived at the king's house, he started to call, "Compa' Luç! Compa' Luç!! Compa' Luç!!!" Compadre Luç did not answer. He called again, "Compa' Luç! Compa' Luç!! Compa' Luç!!!" He called loud, "Compa' Luç!! Compa' Luç!!! Compa' Luç!!!!" Compa' Luç did not answer. He called the king, he told him to send [some one] to fire off all his pieces at the same time, because the princess was crazy.[1] They fired off the pieces, the devil called out; he asked, "What's the matter, Compa' Lelexe?"—"I was calling to you to get out. You better get out, because they are going to operate on the princess to-morrow, they are going to open her belly." Out jumped the devil.[2] Lelexe went back home with more wealth. All the money in the world is what was left of the money of Dr. Lelexe.

65. MR. MAY.[3]

There was a man who raised pigs. His wife had to cook for them. She got very tired feeding the pigs. The man said to her, "One of these pigs we are not going to kill, it belongs to Mr. May."[4] One day a man came to their house, he asked for a drink of water. The woman gave him a drink, and asked, "And you, what is your name? Is it Mr. May?" The man said, "Yes." The woman said to him, "Then this pig is yours. God sent you here to-day." The woman tied the pig with a rope, she gave it to the man. He took it to another place, where he got four men to carry the pig on a stretcher; he promised them half the pig. The woman stood looking until the man disappeared. The woman was so glad to be rid of the pig, she never thought to ask if her husband said to sell it, or give it as a present. At night, when her husband came back, he sat down to eat; he said, "Wife, have you fed all the animals?" The woman answered, "Yes, I'm resting to-day. That pig is gone. Mr. May came here, I gave it to him." The man dropped his knife and fork, he broke his plate. He asked, "Which way did the man go?"—"That way, I looked until he disappeared." The man started to go. The woman said to him, "Husband, I am going too."—"Come on! but bring the door with you." (He meant to say for her to shut the door and bring the key.) The woman went and pulled off the door and put it on her head.

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[1] To make normal a *lemuson*, the seventh son or the seventh daughter (not the seventh child), a gun is fired under the sleeping infant's bed.

[2] This provoked great laughter. The whole exorcism was acted in the most lively way, and much laughed at.

[3] Informant, Emilia Pina da Dias of San Anton.— Compare Hottentot, Schultze, 444–445; Bahamas, MAFLS 13 : No. 47; South Carolina, JAFL 34 : 22; Porto Rico, JAFL 34 : 160–161, 204–207; Hopi, JAFL 34 : 221. Comparative, Bolte u. Polívka, LIX.

[4] *Variant:* They will kill it when a relative named Mai arrives. (San Vicente.)

They went, went, went; they could not find the man. They came to a fig-tree the size of a house. They sat down in its shade. As they sat there, they heard sounds of wild animals,—jaguars, goats, wolves, bears, and tigers. The woman said, "We shall fare badly if we stay here. The wild animals will kill us. Let us climb this tree!" The man had been so intent on his journey, he had not looked back at his wife, he did not know she had the door. Up in the tree he looked down, he saw her with it. "Wife, what are you doing with that door?"—"Wasn't it you who told me to bring it?"—"Wife, you are a disgrace to me! Climb up here with it. If you leave it behind, the wild animals will smell it, they will know that we are here, they will stay and kill us." The woman managed to get up into the tree with the door.

Up in the tree they heard the voices of robbers below. That was the place, inside a hole under the tree, to which seven robbers brought their booty every day. There they sat, they began to cook. The woman told her husband that she could not keep from urinating any longer, she would urinate. She urinated. The robbers below said, "Oh, what good rain God sends us from the sky! Let us drink!" Then after a little the woman told her husband that she could not keep from defecating, that she would defecate. She defecated. The husband said to her, "You are a disgrace to me!" The robbers below felt it come, they opened their mouths below; they said, "Oh, what good bread God sends from the sky! Let us eat!" The woman said to her husband, "I can't hold on to the door any longer."—"Hold on to it! Hold on to it! If it drops, they'll hear us, they'll kill us. Hold on to it! Hold on to it!" The robbers were talking about one place where there was gold, another place where there was silver, another where there was money. The man heard everything they said. The woman was holding on to the door with her hands, then with her feet, then with her teeth. Finally she could not hold it any longer. The man said to her, "Woman, you are a disgrace to me! Let it go!" The door fell down, knocking on the branches, making a clatter. The robbers were frightened, they ran away.[1] Some broke their legs; others, their arms; others blinded themselves in the briers. They ran and ran until they lost sight of one another.[2]

The moon was shining bright. The woman looked down, she saw something brilliant. The man was almost asleep. The woman said to him, "Don't you see something shining down there?"—"No, that is the moon shining. Shut up! Keep quiet, so the wild animals will leave us alone!" About four in the morning the wild animals went their way through the forest. They came down, they found all the riches the robbers left behind,—much on the ground, much more under the ground. The man was crazy with delight. He covered it all up with stones and grass, so that none passing by would see it. He made a little shed to stay in during the day. At night they staid in the tree. The man said, "I'm going to find a carpenter to make us a house here. We can't carry this treasure away from here." A carpenter made them a house beside the tree. There they lived a new life, a life new. Never did they think again of Mr. May. The door she brought he made the door of his room, because it had given him a fortune. That door he set more store by (literally, "wanted") than anything in the world. The woman sent to France to get a servant, because she was no longer a cook for pigs.

(*Variant a.*[3])

There were a man and woman, they were raising a pig. The man said to the woman, "This pig we shall not kill, it is for Mr. May." As they stood talking about the pig, a man passed by and heard all they said. There came a day [when] the husband went out hunting. After the husband went, there came a man; he said to the woman, "I come to get a pig." The woman said, "No, this pig belongs to Mr. May." The man said to her, "I am Mr. May." The woman gave him the pig, he went on his way. Next day, when the husband came home, he went to the pig-pen; he said, "Where is Mr. May?" The woman answered, "A man came here saying his name was Mr. May, I gave him the pig." The husband said, "Which way did that man go?" The woman showed him. He started out after the man. The woman went after him. When he had walked a matter of two miles, he looked back; he saw the woman coming after him; he said to her, "Where are you going, woman?"—"I'm coming after you." The man saw the house-door open; he said, "What are you doing? Go back, lock that door, bring it in your hand." The woman went back, she pulled the door off its hinges, she locked it, she put it on her head, she went after her husband. The husband had gone a matter of four leagues more, he looked back, he saw the woman coming, tired and all sweaty. He said to her, "O woman! what in the world are you doing?" The woman said, "You told me to bring it in my hand. It is very heavy, I cannot bring it in my hand, I put it on my head."—"O woman of God! you are a disgrace to me!" They went back to the house, they found that some one had stolen all the things they owned. They began life anew.

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[1] *Variants:* (*a*) "The door of heaven is falling!" they say. (San Vicente.)

(*b*) "Fine rain! Let's drink it!" says one brother to the other. (Fragment, Fogo.)

[2] *Variant:* Back comes one of the robbers, a little fellow with a broken leg. They cut his tongue. He runs after the other robbers. They ask him a question, but he cannot answer, and they all keep on running. (San Vicente.)

[3] Informant, Gregorio Teixeira da Silva of Fogo.

66. THE CHANGED NOTE.[1]

There was a very poor man who lived near the king's house. One night his wife gave birth to a son, he went to the king's house to ask for something for her. "Did she have a male or female?" asked the king. But the king gave him nothing, and chased him away. That night the queen gave birth to a girl. The king dreamed that the poor man's boy would become the husband of his daughter. He felt bad about it, because the family was too poor for his daughter to marry into. Next morning the king went to the poor man's house to ask if he would sell him the child. "No, I can't sell my son," said the man. "Give him to me, then, to bring up with my daughter, because they were born the same day and the same hour." With these sweet words the king fooled them. They gave him the boy. He put him into a box and threw him into the sea. The box floated, it came ashore in a river where there was a mill. The miller saw the box moving, he opened it, he found the little one. He was glad, because he was married and he had no children. They raised the boy like their own child. They sent him to school. One day, when he was seventeen years old, the king happened to ride past the house. He talked to the miller, he asked if he had a son. The miller answered, "I have no son; but I have a boy at school I found seventeen years ago in a box floating on the river." Then the king remembered the child he had cast into the sea. Just then the boy came in. The king asked the miller if he would let the boy take a note into the city for him. In the note the king wrote, "As soon as this boy arrives, cut off his head." The boy walked all day. At night in the woods he saw a light, he walked to it. In the house was an old woman; she said to him, "Boy, you better go on. This is a house of robbers. If they find you here, they will kill you." He answered, "If they want to kill me, let them kill me. If I go on through the woods, I shall be killed by wild beasts." He was tired, he lay down on a bench and went to sleep. Later on in came the robbers. One wanted to kill him. "No," said another, "let's see what he has in his pockets!" They searched, they found the note reading, "As soon as this boy arrives, cut off his head," and signed by the king. "Now let us save the life of this boy," said the robbers. They scratched out "cut off his head," and in its place they wrote "marry him at once to the princess." Next morning the boy walked into the city to the king's house. The queen opened the letter, she called for the priest, the boy and the princess were married at once. When the king returned, thinking to find the boy dead, he found him instead married to his daughter. He was so enraged, he died of passion. The boy was made king; and his wife, queen. Finished.

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[1] Informant, Virissime Brito of Boa Vista. Comparative, Bolte u. Polívka, XXIX.

67. THE TWO RATS.[1]

There was a man married to a woman. They had two children, a boy and a girl. They called each other "Little Brother" and "Little Sister." One day the boy asked his mother if he might marry Little Sister. His mother said, "No, that cannot be." But he kept thinking about it, and he asked his mother again. She said to him, "Go see the priest. If he agrees, you may marry her." He went to the priest. "No, that cannot be," said the priest. But the boy persisted. "Very well," said the priest, "you may marry her if first you go into the pasture and eat grass for seven years." The boy agreed, and he went into the pasture and ate grass.

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[1] Informant, Joachim Pedro Cruz of San Nicolao.— Comparative, Bolte u. Polívka, XVI.

When the seven years were past, he returned home, he bathed, he went to the priest. The priest said, "I can marry you to Little Sister; but whoever dies first, the other will have to be buried at the same time." He called Little Sister, he talked it over with her. She agreed. The priest married them. Six months later Little Sister died. He had to be buried with her, because that was the promise. He had a grave dug large and wide, and lined with stones. He put into it his table and books. He had a casket for Little Sister, he put her in it on one side of the grave. Then he had the grave closed up and covered with earth. Three days passed, he saw two little rats trying to gnaw Little Sister's casket. He drove them off. A little later they were back again. "You want to eat up Little Sister, but I'm going to settle you," said he. He kicked them to death, he threw them aside. When he went to see where he had thrown them, there in their place he found a little straw. He said to himself, "This little straw must be good. It gives life to rats, it may give life to the dead." He opened the casket, he tapped Little Sister's face three times; he said, "Little straw, you give life to little rats, give life to Little Sister." The second time Little Sister stirred, the third time she got up. She said, "Who are you over me?" He answered, "I am your little brother and your husband." He told her she had been dead. Then he started to work a way out. The stones and earth caved in, they came out. He said, "Don't let us go where there are people, because they will think we are witches." They took a road to the shore. He had not slept for three days, so on the shore he put his head in her lap and went to sleep.

While he slept, there passed by a squad of soldiers. The captain saw the girl. He dismounted, and asked her if she would go along with him, leaving the boy there asleep. She said, "No, this boy is my husband." The captain took out a pistol, he pointed it at her, he ordered her to go with him. She said, "He has his head in my lap. If I move, he'll feel it." The captain took off his coat and gave it to her to put under the boy's head. Then she went away with the captain.[1]

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[1] *Variant:* A sister and brother are out walking in the country. It is hot. They sit down under a tree, and Manuel lays his head in Maria's lap and goes to sleep. The

When the boy woke up, he did not find his sister, he wondered what he should do.[1] He said to himself, "I'll go home and enlist in the army, because I'm a lost man [*home' perdito*]." He was a clean, fine-looking fellow, so the captain invited him up to the house. At the door he saw the girl, she saw him, she ran to her room. After he left, she said to the captain, "Don't you know that is my husband?"—"Oh, the rascal! I'll settle him," said the captain. The captain went to a soldier; he said to him, "I have a favor to ask of you. Oblige me, and I'll give you a stripe." —"What is it?"—"I'll give you my watch and some money. Make No. 17 drunk, and put them in his pocket." The soldier answered, "I will do you any favor but that. That is fraud."—"You're no man," said the captain, and he went to another soldier. "I have a favor to ask of you. Oblige me, and I'll give you a stripe."—"What is it?"—"I'll give you my watch and some money. Make No. 17 drunk, and put them in his pocket."—"'Tis an easy thing to do," said the soldier. He invited No. 17 to walk out with him. "I can't go without the permission of the commander."—"Oh, he'll give you leave." He got leave, he went. They went to a coffee-house (*botiquim*). They drank until No. 17 got drunk, the soldier put the watch in his pocket. The next morning the commander said his watch had been stolen. They searched all the soldiers in the barracks. No. 17 was still in bed, because he had been drinking all night. The soldier who had put the watch in his pocket was the one to search him. He found the watch. The captain said, "It is you, whom I treated so well. I never invited a soldier to my house before, and then you went and stole my watch. You shall die to-day at one o'clock." He said, "It must be some trick. In my father's house were gold watches, I was never covetous of them."—"Your face shows you a thief. I take no excuse. To-day at one you die."—"I have a favor to ask of you."—"I will grant you any favor except letting you past the gates." He called the cook; he said, "I have a favor to ask of you."—"What is it?"—"I'm going to be executed to-day at one. Take this little straw. When they bury me, mark well my grave. When every one has left, dig me up and touch my face with this straw, and say,

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governor rides by, and asks Maria to go with him. He gives her a magic pillow to put under Manuel's head to make him sleep. (Fogo.)

[1] *Variant:* When Manuel wakes up, he sees a dead rat near him. A live rat with a straw in its mouth comes up, rubs the dead rat with the straw, and revives it. Manuel scares off the rats, and takes the straw. (Fogo.)

"You give little rats life, you give Little Sister life, give Little Brother life." The captain sent to dig the grave. He stood No. 17 up alongside, two soldiers shot, he tumbled into the grave. The cook was there; he said, "Ay! Our friend No. 17 was a good soldier to die such a death." He marked the grave, that night he dug it up. He tapped the face of the corpse with the straw; he said, "You give little rats life, you give Little Sister life, give Little Brother life." At the third tap, the boy got up. He asked, "Who is over me?"—"I am the cook, your friend." The boy got out of the grave, he refilled it with earth. The straw he divided in two, he gave half to the cook, he kept the other half. He took leave of the cook, he walked forth into the country.[1]

After walking three days, he came to the city. There he heard that the daughter of the king lay dead. He went to the king's house, but the guard would not let him in. He said, "The princess is dead, the king receives nobody."—"If you let me in, I'll bring the princess back to life." The guard reported this to the king, the king ordered him to be let in. He said to the king, "Let me see the body, I will bring it back to life." The king sent him into the room with a soldier. He told the soldier to shut the door and go. The soldier shut the door, but he stood behind it. The boy took the straw, he tapped the face of the princess; he said, "You give little rats life, you give Little Sister life, you give Little Brother life, give the princess life." At the third tap the princess said, "Who is over me?"—"I am Maninh',[2] who gave you life." The princess said, "I was asleep, I was not dead."—"You were dead." The soldier overheard this talk, he reported it to the king. When he went into the room and saw his daughter alive, he embraced her and he embraced Maninh'. He told his daughter that she had been sick, and that after three consultations (*juntas*), in which the doctors could not help, she died; then the boy came and revived her. She said, "He is going to be my husband." After the marriage, Maninh' told the king his story, he asked him for a regiment of soldiers to take to the place where the captain was stationed. When he arrived there, he had a grave dug. On one side he stood the captain; on the other, Little Sister. He told one soldier to make a target of the captain, another soldier to make a target of Little Sister. They fell into the grave and were covered over.[1] The soldier who had tricked him he demoted from being a sergeant. The soldier who had refused to trick him he promoted. The cook he made captain. He returned to live at the king's house, there he still lives.

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[1] *Variant:* After Manuel enlists, in three months he becomes a sergeant; in six months, a captain. The governor holds a review. He tells Maria that there is a soldier who in three months has become a sergeant, in six months a captain. She says, "You better look out for him. He is my brother Manuel. He is clever. He will kill us both and take possession." . . . The governor orders Manuel to be executed. A steamer arrives from Lisbon. On it is Caquette, a friend of Manuel. "Are you my friend?" asks Manuel. "I am your friend present and absent, to your face and behind your back." It is Caquette who exhumes and revives Manuel by rubbing the straw three times under his nose. He goes with Caquette to Lisbon. (Fogo.)

[2] A pet name.

68. HIS BEST FRIEND.[2]

There were two *compadres* in San Vicente who were great friends. They always walked out together, and every evening they sat down in the plaza to talk. One was married, one was unmarried. One day the bachelor turned to the married man, and said, "Compadre, who is the best friend you have in the world?"—"I think my best friend is my wife."—"You are mistaken, your wife is not your best friend." (The married man had a dog he valued.) "To find out that your wife is not your friend, buy a pig, put it in a sack, take it to-night to her door, knock, and say, 'I have killed a man, and I want to bury him before morning to escape the law.'" The married man agreed. When he told his wife he had committed a disgrace, she got up quickly and helped him dig a grave. Next day the two *compadres* met in the same plaza. The bachelor asked, "Did your wife help you dig the grave?"—"Yes, she did, and I am satisfied she is my friend." —"Now prove it," said the bachelor. "Go home, move the furniture around, tell her she is not taking proper care of it or of the house. Tell her you feel like getting some one else to keep house." The married man went home, he did as he was told. When he told his wife she was a poor housekeeper, she got angry, she answered back. He slapped her. She called out, "*Aqui del rei!*" When people came, she said her husband wanted to do to her what he had done to a man the night before. They investigated, they arrested the man. His *compadre* went and declared it was only a pig they had buried. He took them to the spot, they exhumed the pig. They set the man free. The bachelor said to his *compadre*, "Now take your dog. Beat him as hard as you can. Then snap your fingers to call him to you. You will see him come to you as a friend, it will prove that your best friend is your dog. Women are not the friends of men. They are exclusively the friends of their own interests. Their only wish is for men to give them everything."

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[1] *Variant:* The king at Lisbon is dead, and Manuel revives him. In reward the king appoints Manuel to the highest position in the army. He returns to the Islands. When the governor tells Maria of the arrival of this superior officer, she says, "You better look out for him. He is my brother Manuel. He will kill us both." . . . He buries the governor and Maria in the same grave. (Fogo.)

[2] Informant, Miguel Dias of San Vicente. Compare Santals, Bompas, LXXXVIII.

69. THE CASE THE SPARROW WON.[1]

Sparrow had a grain of corn. He flew, he went by the king's house. The grain of corn slipped from his mouth, it fell into a *polon*. He went and said, "Sir King, tell the *polon* to give me my grain of corn. The king said to him, "I have nothing to do with it." He left the king. He went to the queen. He said, "Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

The queen said to him, "I have nothing to do with it." He left Lady Queen. He went to Rat. He said, "Rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Rat said, "I have nothing to do with it." He left Rat. He went to Cat. He said, "Cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Cat said, "I have nothing to do with it." He left Cat. He went to Dog. He said, "Dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

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[1] Informant, Jon Dias of Brava.— Compare Portugal, Coelho, IV; Spain, JAFL 27 : 225; India, Clouston, 1 : 311–313.

Dog said, "I have nothing to do with it." He left Dog. He went to Stick. He said, "Stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, polon give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Stick said, "I have nothing to do with it." He left Stick. He went to Fire. He said, "Fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Fire said, "I have nothing to do with it." He left Fire. He went to Water. He said, "Water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Water said, "I have nothing to do with it." He left Water. He went to Bull. He said, "Bull drink water, water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Bull said, "I have nothing to do with it." He left Bull, he went to Knife. He said, "Knife kill bull, bull drink water, water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, *polon* give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Knife said nothing. He said again, "Knife kill bull, bull drink water, water put out fire, fire burn stick, stick beat dog, dog chase cat, cat chase rat, rat eat skirt of Lady Queen, Lady Queen get mad with Sir King, Sir King get mad with *machad'*, *machad'* cut down *polon*-tree, polon give me my grain of corn."

Ai, ai, ai, how sweet, how nice!

Knife sounded *ting!* (like a bell.) Knife jumped, it fell into some grease, it jumped out again. It jumped to cut the throat of bull, bull drank water, water put out fire, fire burned stick, stick beat dog, dog chased cat, cat chased rat, rat ate the skirt of Lady Queen, Lady Queen got mad with Sir King, Sir King got mad with *machad'*, *machad'* cut down the *polon*-tree, the *polon* opened, the sparrow flew down, he got his grain of corn. Sparrow sang to Sir King, "I am the sparrow who had a case against you for seven years and one day, and who won it."

70. SIR JOHN BIG-RAT.[1]

There was a man married to a woman named Susana, Sir John Big-Rat and Susana.[2] They cooked before they went out to work in the fields. Sir John Big-Rat said to Susana, "Stay here, and wait. I am going to the house, I will come right back." He went to eat some samp in the pot. He fell into it. Susana waited, waited, waited; he did not come. Then Susana went to the house. She found John Big-Rat inside the pot of samp; Susana pulled the door off the hinges,[3] she put it on the ground, she sat down on it to cry. Passed by a Bluejay. He asked her, "How is it every day, passing here, I find you dancing and singing, and to-day I find you weeping?" Susana answered, "You may well ask. We cooked, we went out to the fields. Sir John Big-Rat told me to wait for him, he would come back. I waited and waited for him. He didn't come. I went to the house, I found him dead in the pot of samp. I pulled the door off the hinges, I sat down to cry." Bluejay said to her, "I am going to drop my feathers." Bluejay dropped his feathers. He flew, he alighted on a fig-tree. Fig-Tree asked him, "How is it every day I find you dancing and singing, and to-day you drop your feathers?" Bluejay answered him, "You may well ask. John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, she sat down to cry, I too dropped my feathers." Fig-Tree said to him, "I too am going to drop my leaves." There was a bull used to get shade in the shade of the fig-tree. Bull asked it, "How is it every day I find shade here, and to-day I find no shade?" Fig-Tree answered, "You may well ask. Sir John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, Bluejay dropped his feathers, I too dropped my leaves."— "I too am going to drop my horn." Bull dropped his horn. He went to the well where he drank every day. Well asked him, "How is it every day I see you with your horn, and to-day without it?" Bull said, "You may well ask. Sir John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, Bluejay dropped his feathers, Fig-Tree dropped its leaves, I too dropped my horn."—"I too am going to go dry." To this well a Negress came every day from the king's house to get water. Negress asked, "How is it every day I find water in the well, and to-day I find you dry?" Well answered, "You may well ask. Sir John Big-Rat fell into the pot of samp, Susana pulled the door off the hinges, Bluejay dropped his feathers, Fig-Tree dropped its leaves, Bull dropped his horn, I too went dry."—"Then I too am going to break my pot." She broke the pot. She went to the house. She said to the king, "I broke my pot because Well went dry, Bull dropped his horn, Fig-Tree dropped its leaves, Bluejay dropped his feathers, Susana pulled the door off the hinges, Sir John Big-Rat fell into the pot of samp."—"And I too am going to kill Negress," said the king.[1]

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[1] Informant, Jesufin' Lopes Cabral of Fogo.— Compare Portugal, Coelho, I; Spain, Caballero, 5–8; India, Clouston, 1 : 304–309. Comparative: Cosquin, XVIII, LXXIV; Bolte u. Polívka, XXX.

[2] *Variant:* There is a king who has a daughter who will not marry any one but one who goes *chit*. The king says, "Go look for him." The first she meets is a monkey. "Marry me," says Monkey. "Laugh a little first, let me hear you." Monkey goes *grititi*. "Not you, Sir Monkey," she says; and she goes on, and meets a horse. "Marry me," says Horse. "Laugh a little first, let me hear you." Horse whinnies. "Not you, Sir Horse;" and she goes on, and meets a rat. "Marry me," says Rat. "Laugh a little first, let me hear you." Rat goes *chit, chit, chit.*" — "I'll marry you," she says, and picks up Rat and takes him home in her pocket. (Fogo.) — This opening is given by Coelho and Caballero. See, too, Cosquin, 1 : 205; Benfey, 2 : 262–266.

[3] The narrator insisted that this was actually a funeral practice in Fogo. Other informants stated that mourners sat on mats (*'ste'ra*). See JAFL 34 : 95–96, 97.

A little shoe runs down from here. Who goes ahead, gets a *bintem* (twenty *reis*). Who goes behind, gets ten *re's*. I go behind the hole, I call Sir Emilio in the hole. I tell him there is a gray pig with seven little pigs eating in a young squash. They have been six months there to now, they are not yet born.

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[1] *Variant:* Sir John Big-Rat thus dead, Lady Roach goes out with to-do, the pot breaks, the *bind'* falls in, the door goes off the hinges, the fig-tree drops its leaves, the little dove drops feathers, the old ox breaks his horn, the well goes dry, the servant breaks a leg, Sir King puts out an eye, the prince breaks an arm, the queen burns a breadth of her skirt, the princess kills herself, the herders go to die in the sea. (Fogo.)

('Nhô' Jon Raton mort' da quel, 'Nhâ' C'rochinha sai cum larido, tacha quebra, bind' fura, porta rinca de coxe'ra, figueira conco folha, pombinha conco sê pénna, boi belh' quebra cor', fonte seca, criada quebra um pé, 'Nhô' Rei fura um olh', principe rabenta um bras, raínha quema taba de sê saia, princesa mata sê cabeç', pastores ba morre na mar.)

71. THE HOUSE THE OLD MAN WAS TO BUILD.[1]

There was an old woman an old man was coming to, to build her her house.[2] The old woman put beans on the ground to shell, to make the old man something to eat. A goat came along, ate up the beans. The old woman said, "Goat, give me my beans, beans belong to old man, old man who is to come build me my house." Goat gave her a horn. The old woman went to a fig-tree. It embedded the horn. The old woman said, "Fig-tree, give me that horn, horn belongs to goat, goat that eats my beans, beans belong to old man, old man who is to come build me my house." Fig-tree gave her a cheese-form.[3] She went on, she met a herder making cheese without a cheese-form. She said, "Herder, why are you making cheese without a cheese-form?" The herder said to her, "It is for lack of your cheese-form."—"I will give you my cheese-form, but do not spoil it." The old woman said to the herder, "Herder, give me my cheese-form, cheese-form belongs to fig-tree, fig-tree that swallowed my horn, horn belongs to goat, goat that ate my beans, beans belong to old man, old man who is to come build me my house." The herder gave her butter. The old woman went on, she came to a press working without grease. She said, "Press, why are you working without grease?"—"It is for lack of your grease."—"I will give you my grease, but don't use it all up. Press, give me my grease, grease belongs to herder, herder who spoiled my cheese-form, cheese-form belongs to fig-tree, fig-tree that swallowed up my horn, horn belongs to goat, goat that ate my beans, beans belong to old man, old man who is to come build me my house." Press gave her a stick of wood. She went on, she met a woman making soap without wood. She said to her, "Why are you making soap[4] without wood?"—"For lack of your wood."—"I will give you my wood, but don't use it all up. Woman, give me my wood, wood belongs to press," etc. The woman gave her a piece of soap. She went on, she met a washerwoman washing without soap. "Why are you washing without soap?"—"For lack of your soap."—"I will give you my soap, but don't use it all up. Washerwoman, give me my soap, soap belongs to soap-maker, soap-maker who used up my wood," etc. The washerwoman gave her a shirt. She went on, she came to the sea beating day and night without clothes [i.e., to wash]. The old woman said, "Sea, why are you beating day and night without clothes?"—"For lack of your shirt."—"I will give you my shirt, but don't tear it. Sea, give me my shirt, shirt belongs to washerwoman, washerwoman who used up my soap," etc. The sea gave her a fish. She went on, she met a man with a pot on with nothing in it. "Man, why do you cook without anything?"—"For lack of your fish."—"I will give you my fish, but don't use it all up. Man, give me my fish, fish belongs to sea, sea that took from me my shirt, shirt belongs to washerwoman," etc. The man gave her a piece of iron.[1] She went on, she met a smith at a forge without iron. "Smith, why have you a forge without iron?"—"For lack of your iron."—"I will give you my iron, but don't use it all up. Smith, give me my iron, iron belongs to man, man who ate up my fish, fish belongs to sea," etc. The smith heated the iron red-hot, he thrust it at her, he killed her. That was the end of the old woman.

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[1] Informant, Pedro Teixeira of Fogo.— Compare Hausa, Tremearne, 237–241, 367–372; Bulu, JAFL 25 : 113–114; Kaffir, Theal, 101–105; West Shire District, JAS 13 : 139–141; Thonga, Junod, 2 : 223–226; Philippines, Cole, 183–184; India, Kingscote, XIV. Comparative: JAFL 25 : 219–222, 252–253; 27 : 222–227.

[2] *Variant: Castell' di milh'.* (San Anton.) — A corn-cob castle is so built of crisscrossed cobs, that the centre cob on end can be picked up, keeping the structure intact.

[3] Made out of the wood of a fig-tree.

Variant: Relh', the rope used to tie around a calf's neck and cow's leg at milking. Cows are always milked with the calf thus attached.

[4] Soap is made from the oil of the *purgeira* and the ash of *purgeira* and *palh' fedegosa.*

72. THE THREE BROTHERS-IN-LAW: HIS LIFE IN AN EGG.[2]

There were a man and a woman who were married. They had three daughters,—Emilia, Julia, and Carlotta. After they were grown up, one afternoon their father was going into the garden. Emilia told him to bring her a flower. He picked the flower and what else he wanted. He came home. Suddenly a man stood before him. The man told him that he wanted to marry his eldest daughter; and if he did not marry her to him, he would kill him, and he and the city would come to an end. He said to his wife, "We can have another daughter, but we cannot have another city." And he married him to Emilia. Then he disappeared. A month later the father went again to the garden. Julia told him to bring her a peach. He picked the peach and what else he wanted. He came home. Suddenly a man stood before him. He told him to marry him to his second daughter. "If you do not marry me to her, I shall kill you, and you and the city will come to an end." He said to his wife, "We can have another daughter, but we cannot have another city." They married him to Julia. Then he disappeared. For a long time he was afraid to go to the garden; but he had to go, for there was famine in the land. Carlotta told him to bring her an apple. He picked the apple and what else he wanted. He came home. Suddenly a man stood before him. He said he wanted him to marry him to his youngest daughter; and if he did not marry him to her, he would kill him, and he and the city would come to an end. He said to his wife, "We can have another daughter, but we cannot have another city." And he married him to Carlotta. Then they disappeared.

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[1] *Variant:* She goes on, she finds a door loose. "Door, why are you loose?" — "For lack of your nails." — "Take them, but don't use them all." Next day she says, "Door, give me my nails, nails belong to smith," etc. No sooner does she speak than the door falls down on her head and breaks her neck.

[2] Informant, Francesco Vargos of Fogo.— Compare Portugal, Braga, VIII; Philippines, MAFLS 12 : 171–178; Italy, Pentamerone, 372–381; India, Jacobs 3 : 33–37; Santals, Bompas, LXXIII. Comparative, Bolte u. Polívka, LXXXII.

Ten years later they had a son. They named him Anton. When he was seven years old, he went to school. Within six months he knew enough even to correct his teacher. The other school-children were envious. They kept teasing him; they said he was the son of a man who gave his daughters for a flower, a peach, and an apple. He came home. He asked his mother about his sisters. His mother told him that he was the only child. Finally she told him about his sisters. He said that he had to go find them.

[Here follows the orange-rolling incident to get the invisible-making hat and the accommodating shoes (see p. 293).] He told his shoes to take him to the door of his eldest sister. When he arrived there, his sister said to him, "What are you doing here? I've been here twenty years; and in the twenty years not a creature has passed by, not even a fly. But don't stay here, because, if my husband finds you here, he will kill you." He said to her, "I will put on my hat, he will not see me." In half an hour the house began to shake, her husband arrived. He ate dinner, he started to leave. His wife began to cry. She said to him, "It is twenty years since I've been here, you have not staid with me two hours at a time."—"I cannot stay. I like you a great deal, but I cannot stay, because my enchantment is not yet ended."—"Why don't you give me a companion?"—"Who is there?"—"There is my brother. If you promise me that you will not kill him, I will show him to you."—"I have not the heart to kill your brother. Had I the heart to kill your brother, I'd have had the heart to kill you." When Anton took off his hat, they saw him. He was much pleased, he begged him to stay with them. But Anton said that he had still to see his other sisters. As he was going, his brother-in-law gave him a feather. He told him to call on it if he needed to.

Then Anton bade his shoes put him in the house of his second sister. His second sister begged him not to stay, because, if her husband found him there, he would kill him. When her husband came, he put on his hat. He did not see him. He ate dinner. When he finished eating, he started to leave. His wife said to him, "It is twenty years since I've been here, you have never staid with me two hours at a time."—"I cannot stay. I cannot stay with you, because my enchantment is not yet ended."—"Why don't you give me a companion?"—"Who is there?"—"There is my brother. If you promise me that you will not kill him, I will show him to you."—"Had I the heart to kill him, then I should have the heart to kill you." Then Anton appeared. He was much pleased with him. He begged him to stay with them. Anton said that he had still to see his youngest sister. He started to go. His brother-in-law gave him the scale of a fish. He told him to call on it when he needed help.

He begged his shoes to put him in the house of his youngest sister. His sister said to him, "Do not stay here, because, if my husband finds you here, he will kill you." He said to her, "I will put on my hat, he will not see me." Half an hour later the house began to shake, the stones to fall down. When he arrived, he ate dinner. When he finished dinner, he started to go. His wife said to him, "In all these years we have been married, you have never been with me two hours at a time."—"I cannot stay, because my enchantment is not yet ended." She said to him, "Why do you not give me a companion?"—"Who is there?"—"If you promise me that you will not kill him, I will show him to you."—"Had I the heart to kill him, I should have had the heart to kill you." Anton took off his hat, he appeared. He was much pleased. He started to go. His brother-in-law gave him a horn.

The boy begged his shoes to put him at the door of the fairest face in the world. When he arrived there, she begged him not to stay there, for the devil she lived with would kill him. The devil stole her from her father's house when she was a child.

Anton said to her, "Ask the devil where his life is." When the devil came home, she asked him where his life was. He fooled her, he told her that it was in the verandah. Anton did not think that it was. He told the girl to put plants in the verandah, to water them five or six times a day. The devil saw her watering these plants so much that there was no time to eat. He asked her why she watered the plants so much. "I am watering them because you told me that your life was here in the verandah." The devil began to laugh. He said to her, "Now I will tell you, indeed, where my life is. My life is inside an egg which is inside a dove which is inside an iron chest which is inside a wooden chest at the bottom of the sea. If any one touched the chest, I should fall sick. If any one took out the egg and broke it on my face, I should die; and if he broke it anywhere else, I should be sick forever, but I should not die." Anton overheard all this conversation. He went to the shore, where he took out his fish-scale. He asked it to bring him the chest which was at the bottom of the sea. The fish brought the chest ashore to him. The devil fell sick. The carpenter whom Anton sent for was not able to open the chest. He took out his horn, he asked it to help him open the chest. The horn became an ox. It butted the chest, it opened it. A dove came out and flew off. Anton took out his feather. He asked the king of the birds to help him. The king of the birds flew after the dove. He caught it, he brought it to Anton. He killed the dove. He took out the egg. He took it to the house of the devil. Anton asked him, "Where is your life?" He answered, "In the palm of your hand." Then Anton broke the egg on his head. He killed him. He married the girl. He took her to his country and his family. And they are living happily to this day.

73. THE TWO FRIENDS: HIS LIFE IN AN EGG.[1]

There was a king of Spain who had lost all his children. He went to the *saib'* to ask him how to have a child and save it. The *saib'* said, "As soon as the child is born, put him in a house under the ground, let him stay there with his nurse sixteen years." When the child was fifteen, he began to insist upon coming out. His nurse told his father, his father consulted the *saib'*. The *saib'* said, "Keep a band of musicians in the house to amuse him for the remaining year." The day the boy was sixteen he broke out of the house; on the road, coming to see him, he met the king, his father, with his troops. The king wanted to greet him.[1] "Don't embrace me!" said the boy. "You are not my father. Were you my father, you would not have let me grow up in a hole in the ground."[2]

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[1] Informant, Miguel Gomes of Cab' Verde.

In Russia there was a king who had a daughter who dreamed every night about the boy in Spain. A *saib'* told her father that she loved the Spaniard, and would have something to do with him. So the king her father put her in a hole in the ground guarded by soldiers.

Through their *saib'* the King of Spain and his son heard about the Russian princess. The prince, whose name was Flor de Bonit', asked his father for a cart filled with money,— a cart that could run on land and water. In it for six months they were at sea, out of sight of land. Then they made land, Flor de Bonit' sent the cook ashore for fresh meat. On shore the cook saw a boy going on his way to the gallows. He looked so like Flor de Bonit', that the cook mistook him; he hastened back to the cart to get money to save him, if money could save him. "You are joking, I haven't been ashore," said Flor de Bonit' to the cook. "Come with me, I'll show you," said the cook. When they went ashore, they found the boy at the foot of the gallows. "What have you done to be sent to the gallows?" asked Flor de Bonit'. "Since my birth nobody has beaten me. It is for this I am being sent to the gallows," answered the boy. Then Flor de Bonit' said to the people there, "I want to save this boy. What must I do?"—"Bring enough money to weigh against him." So Flor de Bonit' brought from the ship two sacks of money,— one to weigh against the boy, the other to give as alms to the poor. "I'll be your servant for the rest of my life," said the boy, whose name was Bonit'. "Not so," said Flor de Bonit'. "Be my friend, a true friend for life. Come with me on my cart."[3]— "I will go with you; but before I go, I must take leave of my mother." They went to her together; when she saw them, she said, "I do not know which of you is my son." Her son said,

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[1] *Compriment'* is the inclusive term for greeting. It may refer to a bow or to an embrace.

[2] *Variant:* He is to be kept in for fifteen years. He breaks out when he is fourteen, having read in a book about a princess called Fin' de Bonit'. He calls for the servant, who has raised him as his mother. (Fogo.)

[3] *Variant:* The seven sailors Bonit' has with him go ashore, and see the youth Fin' de Bonit' on his way to be hung for debt. (Fogo.)

"We are both your son. Give us your blessing."—"The charge I put on you is, that wherever night overtakes you, there you sleep."[1]

Flor de Bonit' discharged his crew, with his friend he began the journey. When night fell, they were under a cliff. Bonit' said, "Let us sleep here! Remember what my mother said." But Flor de Bonit' answered, "We should not sleep here under the cliff, where stones may fall down on us. Let us go to that plain yonder, where we shall be safe!" When they reached the plain, Flor de Bonit' said, "I'll lie down first and sleep, and you watch. At midnight do you sleep, and I'll watch." It was a cloudy night. While Bonit' was watching, he saw a figure approaching. The figure was a devil; he said to Bonit', "What are you doing here? Don't you know this is not a time for the living?"—"It is the right time for me, but not for you," answered Bonit'. "Do you see that thing over there?" asked the devil. "It is an ox; go and kill him, skin him, bring him here."—"I'll kill him just to show you I'm not afraid," said Bonit'; "but, as for skinning him, you've got to skin him yourself and bring him here." The ox tried to kill Bonit'; but he killed the ox, then the devil went and skinned him. "Now let us wrestle!" said the devil. "The winner takes the soul of the loser." Twice Bonit' put him down; then he said, "I'm going to cut off your head."—"No, the bet is three times," said the devil; he turned now bulky, now tall, now little. But Bonit' put him down the third time, and he pulled out his sword to kill him. "Don't kill me! I'll turn into a she-ass, and do you pull out the thickest hair from my tail.[2] Whenever you are in danger, call out, 'Help me, sea-horse!'"[3] After the devil took his departure, Bonit' was sorry he had let him go. "He has been fooling me," said Bonit' to himself. "Why did I let him go? At any rate, I'll test the hair." He said, "Help me, sea-horse!" Immediately the devil appeared, fire came out from his eyes and his mouth. "What's the matter with you? Didn't I just leave you all right?"—"I'm in no danger," answered Bonit'. "I only called you to give you something."—"I want nothing but a certain ointment, and that you haven't got," said the devil.

The next morning Flor de Bonit' asked Bonit' why he had not called him. "Oh, you were asleep, I didn't want to bother you," answered Bonit'. "I am going for a girl I love," said Flor de Bonit', "and I want you to be true to me." They came to a little hill overlooking a big city. "Stop here," said Bonit', "I'll go into the city to see if I can get news of the girl." As he went into the city, he saw men's heads spiked on the gates. He went to a bean-shop. "Why are those heads there?" he asked. "They are the heads of the kings and princes who have come here and asked the name of the king's daughter," answered the bean-seller. "What is her name?" asked Bonit'. Immediately the bean-seller lay hold of his *machad'* to kill him. "No, no! I'm just fooling," cried Bonit'. "I'm a bean-merchant too. Don't you see my cart up there on the hill? It is full of beans. I sell a sack for one hundred *reis*, and a *quarta* for a *pataca*."[1]—"If that's your price, I'll buy of you," said the bean-merchant. "Come with me, then, to the cart." Half way there, Bonit' pulled his sword from under his coat; he said, "Now, if you don't tell me her name, I'll kill you on the spot."—"I can't tell you her name or where she is. I don't know," said the man. "But I can tell you the name of the tailor who makes clothes for her every day, he can tell you." Bonit' cut a button off his trousers; he went to the tailor; he said, "I want you to sew on this button."—"You've just cut it off," said the tailor. "That's no business of yours," said Bonit'; "your business is tailoring."—"Very well," said the tailor. He sewed on the button, he charged Bonit' fifty thousand *reis*. Then Bonit' asked him the name of the girl and where she lived. The tailor seized a stick to kill him. "No, no! I'm just fooling," cried Bonit'. "I'm a silk-merchant. Don't you see my cart up there on the hill? It is full of silk. I sell silk a *pataca* a yard."—"If that is your price, I will buy of you. We are short of silk," said the tailor. "Come with me, then, to the cart." Half way, Bonit' pulled out his sword; he said, "If you don't tell me her name and where she is, I'll kill you on the spot. This will be the last day of your life." The tailor told Bonit' that the girl and her guards lived under a lake. "You can't reach her without this powder. Throw it, the water will divide for you to go through. Throw it into the eyes of the guards, they will fall asleep."[2]

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[1] *Variant:* "Don't sleep in the shade!" is her charge. (Fogo.)

[2] *Variant:* It is an old witch that drops down on deck as Fin' de Bonit' is on watch. In return for sparing her, she gives him a strand of her hair. (Fogo.)

[3] Obviously this formula is borrowed from another tale, from some enchanted fish incident.

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[1] Four cents; but see p. 50 (note 2).

[2] *Variant:* Incident of bean-merchant entirely omitted. In city of Mané, King of Salembo. Fin' de Bonit' goes thrice to a factory where they make the clothes of princess. . . . To have the first button sewed on, he pays two hundred dollars; for the second, four

Bonit' took the powder, he threw it as directed. The waters opened, the guards fell asleep, he found the girl in her room, asleep too. At her head was a gold light; at her feet, a silver light. Under her head was a big book in which she had written down her dreams of Flor de Bonit'. The nights she had dreamed of him were the same nights he had dreamed of her. Bonit' changed the lights, he put the gold in place of the silver, the silver in place of the gold. Then he wrote in the book, "At the very hour you are dreaming of Flor de Bonit', he is in your room."

When Bonit' returned to the car, Flor de Bonit' asked if he had heard anything. "No, but I will try again to-morrow. To-morrow they say that news from all over the world will come to this city." The next day Bonit' went into the city under the lake. The guards fell asleep again, but the princess had used an ointment to keep awake. When Bonit' entered, she started to embrace him. "Don't embrace me! I am not your husband. I am Bonit'. Your husband is Flor de Bonit'."—"There can be none better-looking than you," said the princess. "None better-looking, but there is one who looks like me."—"You are false," cried the princess. "It is on your account my father has put me here; yesterday, when you came, you left without giving me even a single kiss."—"Your husband is coming to get you," said Bonit'. "Get ready!" Bonit' doubted whether Flor de Bonit' had courage enough to go there for the princess. "If I take her to him, however," he said to himself, "he may get jealous. But I will test him. On my return to the car I will call out that they are killing me. If he has courage, he will come to my aid." Within fifty feet of the car Bonit' called out, Flor de Bonit' rushed up with drawn sword and started to attack him. "Don't you know it is Bonit' you are attacking?" cried he. "I have found out where your wife is."—"Now the fight really begins!" cried Flor de Bonit'. But Bonit' dropped his sword. "Go yourself and get her; if you find anything amiss with her, you may kill me."

Then Flor de Bonit' went in and got the girl.[1] He brought her back to the cart, and said, "Now let us leave! I have what I

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hundred dollars; thirdly, to have the tear he makes in his trouser-leg mended, he pays a thousand dollars. . . . The superintendent of the factory gives him three bottles of water. The yellow water opens the way, the blue water makes the seven *behanted* (strong, wild men) sleep, the white water sprinkled on the house will awaken the sleeping princess. (Fogo.)

[1] *Variant:* As the girl elopes through the streets, nobody mentions it, because, were he to utter her name, he would be beheaded. (Fogo.)

came for."—"Do not go thus!" said Bonit'. "Wait until she has seen her father and mother." When the king visited the place where his daughter lived,— that very day was his day to visit her,— and found her gone, he took no excuses from the guards, he cut off their heads. Then he sent two hundred soldiers to bring back his daughter and the man who stole her,— to bring them or their heads. Bonit' got his sword ready. "Sit still! I am going to face the two hundred alone," said Flor de Bonit'. "The king summons you," they told him. "If he wants to see me, he can come himself," said Flor de Bonit'. "I too am of royal blood."—"Our order is to bring you or your head." Then Flor de Bonit' killed a hundred and ninety-six of them, leaving four alive to carry the news.[1] Then the king had the drum beaten to summon all the people of the kingdom, including the blind and the lame. Four million assembled. At the sight of so great a multitude, Flor de Bonit' was frightened. "Come, let us leave this place!" said he. "I thought you had more courage," said Bonit'. "Come, make ready! we'll fight on horseback."—"On horseback! You're crazy. Where are the horses?" Bonit' burned the hair of the she-ass; when the devil appeared, he asked him for two horses so caparisoned with gold and silver as to dazzle the eyes. To the horses he said, "When we kill, you kill too." They killed, killed, killed, until they left none living but the bean-merchant, the tailor, and the king and queen. "If you want to see your daughter, come now," said Flor de Bonit'; we are going to leave you these two men to fetch you water." After the king and queen had come and seen their daughter, Bonit' said to them, "Go now, that you may not be burned by the spark from our swords!" The king ran, and the queen behind him ran. Her skirt dropped. "Wait for me!" she cried. "I can't wait!" called the king. "Pick up your skirt and run!" The bean-merchant and the tailor ran a little way; then one said to the other, "Let us hide here, and watch those two fools fence!" The pasture was very dry, presently the sparks from the swords set it on fire. Then the fire reached the two in hiding, and burned them up.

There was a king of Austria who had a son who was enchanted. He too had dreamed of this same girl, now he divined that they had taken her. So he made magic against them. They were on the water. Flor de Bonit' was fishing. No sooner had he caught a little fish than he and the vessel were turned into rocks, there among them Bonit' found himself.[1] He was there three days, when he heard a whistle. It was a shepherd. "What are you doing here?" he asked. "I don't know. I was at sea, suddenly I found myself ashore here among the rocks."—"It is a prince who has you all enchanted here. Take my clothes, give me yours. [The clothes of Bonit' were handsome; those of the shepherd, lousy; but there was no help for it.] Take these goats, this milk and cheese. When the prince asks for cheese, give him milk. When he asks for a goat, give him a cheese."[2]

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[1] Seven soldiers have been sent. Six are killed, and the leg broken of the seventh, who is sent back to tell the king he has not sent enough against them. (Fogo.)

Bonit' went to the prince's house, there he found the girl the prince had taken from them. After she recognized Bonit', she told him how since she had been there the prince had promised her riches of all kinds, but that she had not spoken to him. "Don't act that way!" said Bonit'. "When he comes, run and embrace him! Say that you don't expect to see your husband again. Say that your only fear now is that his life may be but brief." When she did all this, the prince said, "Do not fear! I am a man who will never die." She answered, "The man who will never die is not to be found in this world."—"I am such a man."—"What kind of a life have you, that you will never die?" —"That is a secret I must not tell to any one, no matter how much I love her."—"Unless you tell me, I will not marry you. If you do not trust me enough to tell me, I shall not trust you enough to marry you." Then the prince said, "My life is in an iron box, the largest in the world, at the bottom of the sea; inside of the box is a pig, the strongest creature in the world; inside of the pig is a dove, the swiftest flier in the world; inside of the dove is an egg, the hardest in the world; inside of the egg is a light,[3] that light is my life. When that light goes out, I shall die."[4]— "I see now that you will never die," said the princess, and she told Bonit'. Bonit' told her he was going to work on the prince.

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[1] *Variant:* It is Mané, King of Salembo, who works the magic against them. The night they leave with his daughter, they sleep in the shade, and that is his chance to enchant Bonit' and recover his daughter. (Fogo.)

[2] *Variant:* "When the king asks for milk, give him cheese; when he asks for cheese, give him milk. Give him lean meat when he asks for fat, fat when he asks for lean," says the goatherd. When Fin' de Bonit' does this, the king says, "That's you." (It is his test for his herd.) (Fogo.)

[3] *Variant:* A lighted candle. (Fogo.)

[4] Rivière, 191.

"He will fall sick, lie down, and never get up again. He will call you, but do not go near him."

Bonit' returned to the shore, he pulled out the hair of the she-ass, he burned it; he said, "Help me, sea-horse!"—"What do you want?" asked the devil. "I want you to get me the iron chest, the largest in the world, at the bottom of the sea." The devil pulled out his book, he read off the names of all the fish in the world but one, the crab. None of the fish could tell him the whereabouts of the chest. Then the devil called Crab. "Had you been one minute later, I'd have jumped after you into the sea."—"I was around the iron chest, the largest in the world, at the bottom of the sea, I lost one of my claws, that made me slow in coming," answered Crab.[1] "Go and fetch that chest."—"It is too heavy. All the fish here could not bring it." Then the devil summoned four whales. They swam to the place where lay the chest; they spouted four times; they threw the chest up on the land. "Give me two sledge-hammers, and go back whence you came," said Bonit' to the devil. But Bonit' wore out the sledge-hammers without making any impression on the chest. He again summoned the devil. "You bother me too much," said the devil. "I have a soul to melt, you detain me."—"It's a greater sin for you to melt that soul than to come when I call."—"What do you want?"—"Open that chest." The devil turned into a mule, he kicked the chest twice, he kicked it open. Out came the pig. The devil kicked the pig dead. "Give me a knife, and go back whence you came," said Bonit' to the devil. He cut open the pig, out flew the dove. Again Bonit' summoned the devil. "Don't you know this is the last day I have to melt that soul? His time is up to-day."—"Melting that soul may be a sin. Coming here is a debt you owe me."—"What do you want?"—"Go fetch me that dove." Then the devil opened his book, he called the names of all the birds of the world; but not one bird could tell where the dove had flown. There was but one bird lacking, Water-Buzzard. Up it flew. "Had you been one minute later, I'd have flown after you into the air," said the devil. "I was flying here when I met a pretty dove, I stopped and played with her," said Water-Buzzard. "Go and fetch that dove," said the devil. Water-Buzzard brought them the dove; Bonit' killed it, he took out the egg.[2] He went with it to the place of the prince.

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[1] Compare Cosquin, 1 : 48–49.

[2] *Variant:* Fin' de Bonit' twists his strand of hair four times, and beats it seven times.

"O Bonit'! give me the egg to hatch out one of my brood," said the prince. "I'll give it to you, but first tell me about your riches here. What are these three little stones?"—"Those are three little bluejays who flew about here and damaged my garden."—"What! You enchant even birds! What is that mound?"—"That I wouldn't tell you even if it cost me my life."—"Oh, you don't want the egg, then?"—"That mound is a fort I keep enchanted. Were I to disenchant it, nobody in the world could overcome me in war."—"What's that barrel of grease there?"—"That I wouldn't tell you if it cost me my life."—"I'm going, then, and the egg with me."—"Everything I rub with that grease becomes disenchanted." Bonit' rubbed some on the three little stones, three little bluejays flew away. "That is just what I was looking for," he said. Straightway he broke the egg, the prince died. Bonit' rubbed grease on the rocks, Flor de Bonit' and the cart were disenchanted. "I was in a deep sleep," said Flor de Bonit'. "Sleep, indeed!" said Bonit', "you have been enchanted for six months, six months to-day."[1]

Then the three returned in the cart to the home of Flor de Bonit'. His father was so charmed by the princess, he planned to send his son to the wars and to take her for himself.[2] Flor de Bonit' said to Bonit', "I arrived but yesterday, and here my father wishes to send me to the wars!"— "Let me go in your place," said Bonit'.

"Help me, sea-horse!" he said, and he asked the devil to turn into a horse for him to ride. He rode to the war, he won a victory, he returned with the conquered flag. As he came back through the woods, he encountered four men the king had sent out to meet and kill his son in case he had not been killed fighting. The men blinded Bonit' in one eye, they left him for dead. They reported to the king, and the king began to make advances to the princess.

The old witch puts her two fingers in her mouth and whistles for the creatures of the sea.... The crippled crab shows the chest to Whale.... Fin' de Bonit' fights five days with the wild pig, and then has to twist his strand of hair, etc.... The old witch whistles for the birds. Last to come is a sparrow with a broken leg. "I was playing with a golden dove, a dove such as I'd never seen before." The sparrow has to show the dove to Hawk. (Fogo.)

[1] The three stones are three enchanted cities. There are three bottles of water to disenchant them, and there is a bottle of blue water to disenchant Bonit' and his ship. (Fogo.)

[2] *Variant:* As they arrive home, they fire off a gun, and in answer the king fires a gun. He builds an arch in front of his door. As he comes out to meet them, and sees the princess, he is so overcome by her looks that he stumbles against the arch and puts out one of his eyes. There is nothing further about Flor de Bonit's father. (Fogo.)

Meanwhile into the wood where Bonit' lay there flew three bluejays.[1] "It is too bad he is dead," said one to the other. "Were he alive, he could pick a blossom from this tree, chew it, rub it on his eye, recover his sight." Bonit' overheard this, he did as the bird suggested. He recovered his eyesight, he went on to the place where he had left Flor de Bonit' to wait for him. He told him how he had gone to the war, how on his return with the flag of victory the king had set four men on him to kill him. "If my father did this, I will kill him with my own hand," said Flor de Bonit'.

They all went on living together.[2] Flor de Bonit' and the princess were unwilling to have Bonit' leave them until they had a child for him to become its godfather. He staid on, although he wanted to go to the city of the prince he had killed. Finally one day his godchild called him "crazy godfather," so he acted crazy, and set forth to the city of the dead prince.[3] He disenchanted it, he obtained all its wealth. All the wealth in the world is a part of that wealth.

Little shoes run up the cliff. Who is the tallest run and get them. That's you.

74. THE DIVISION: HIS LIFE IN AN EGG.[4]

There were a man and a woman had a son named Anton. His mother reared him shut up, he never saw the light. One night he dreamed that a girl passed a handkerchief over his face. He awoke, he saw no one. He told his mother what he dreamed. His mother said to him, "It is plain what you dreamed, my son, you dreamed of something enchanted." A few days passed, he dreamed again the same dream, again he told his mother. His mother said to him, "My son, you dream of a girl who lives in the tower of the moon with her father." He began to think how he could go to the tower of the moon. He started forth. In the middle of a field he met an eagle, an ant, a lion, and a dove quarrelling over the division of an ox.[1] He divided it for them. The eagle said to him, "Wherever you are in trouble, call for me, 'O Eagle that flies seven miles without tiring or sweating!'" The ant said to him, "Wherever you are in trouble, call for me, 'O Ant that goes where nobody knows!'" The lion said to him, "Wherever you are in trouble, call for me, 'O Lion, king of the animals!' I will save you." The dove said to him, "Wherever you are in trouble, call for me, 'O Dove that flies seven miles without tiring or sweating!' I will save you."

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[1] Presumably the birds he had disenchanted, but it was not so stated.

[2] The detail of the patricide appears to be omitted.

[3] *Variant:* Fin' de Bonit' says to his *comadre*, "If I don't provoke Bonit' in some way, I'll never be able to get away from here to get myself a wife. I'll make myself a death-casket [*cochon*.]" As he lies in it and they all mourn, his godchild runs up to it. He does something to make the child laugh; and the child keeps running to and fro and laughing until Bonit' says, "Stop that! you are like your godfather, just as queer [*fascent*.]" Then Fin' de Bonit' arises from the casket, and says, "You ought not to say that." — "I said it because it pained me to have the child act that way with you dead." — "To-day you call me queer, to-morrow you'll call me something else. I'm going away to my own country. . . . I'm poor, and you're rich. You don't want me." Here the tale of "The Rich Friend and the Poor" is spliced.

[4] Informant, José Barros of San Vicente.

He went, went, went; he came to a place where he did not know what to do. Then he called,—

"Ai, ai! of me, an eagle
That flies seven miles without tiring or sweating."

He turned into an eagle, he flew seven miles without tiring or sweating. He came to the house of Mother-of-the-Wind. Mother-of-the-Wind said to him, "Good-day, my grandson!"—"Good-day, my grandmother!" Mother-of-the-Wind said to him, "Why do you come here, a place nobody ever came to before? My son is very bad." He said to her, "I am looking for a girl who lives in the tower of the moon." They heard a noise breaking the trees. It was Wind who was coming home. When he arrived, he said, "My mother, I smell royal blood here."—"No, you don't smell royal blood, because not a creature comes here." Then the boy called; he said,—

"Ai, ai! of me, an ant
That goes where nobody knows."

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[1] *Variant:* On his way [spliced into "The Master Thief"] he meets several creatures,—birds, wolf, elephant, all the animals, with a cow tied up to kill. They are waiting for some one to come and kill her and divide her equally among them. He passes on, but Elephant sends Falcon after him. He kills the cow, but goes on without dividing her. Elephant sends Falcon after him to skin the cow. He returns and skins the cow, and goes on. Elephant sends Falcon after him to take out the insides of the cow. He returns and takes out the insides, and goes on. Elephant says, "We had the man with us, and we forgot to tell him to make the division. Go bring him back." He returns, and divides the cow into twelve parts. (There were twelve of them,— Elephant, Wolf, Falcon, Crow, Bluejay, *Minhoto* [a bird like a falcon], Nephew, *Bilhafre* [kite], *Franceja* [bird], *Curtenes* [quail], Owl, Ant.) After dividing, he leaves. Elephant sends after him. "You divided, but you didn't show us what piece was to go to each of us." He shows them and leaves. Elephant says, "We have not expressed our gratitude," and he sends after him. When he comes, Elephant says, "Whenever you are in trouble, call on us, and we will help you." (Cab' Verde.)

He turned into an ant. He hid in a crack of the door. Wind said, "My mother, give me water, I'm thirsty. Give me to eat, I'm hungry. Give me my pipe, I want to smoke. I've been blowing through all the trees and past every house, all over the world. I am tired." Wind drank, he ate, he smoked, he lay down. His mother said to him, "Let me ask you something. Do you know the way to the tower of the moon?"—"I came from there about a minute ago. Any one who goes there has to pass by the inhabitants of the moon." Then Wind left to blow again, to blow through the world.

The boy called for Dove; he said,—

"Ai, ai! of me, a dove
That flies seven miles without tiring or sweating."

He turned into a dove. He flew, flew, until he came to the inhabitants of the moon. He saw the tower of the moon. He flew to the window; he called for the ant,—

"Ai, ai! of me, an ant
That goes where nobody knows."

He turned into an ant. He went straight to the girl's room.[1] He said,—

"Ai, ai! of me, Anton."

When he spoke, he turned into a boy. The girl asked him, "What are you doing here?" He answered, "I have come to get you to marry me."—"I cannot marry you. My father will not let me."—"If there is no other means, I will take your father's life. Go ask your father where his life is." He called for the ant,—

"Ai, ai! of me, an ant
That goes where nobody knows."

He went under the man's bed. The girl came; she asked her father, "My father, where is your life?" The father said to her, "Why do you ask me? It is for some bedevilment."—"No, I only want to know." He said to her, "My life is inside the belly of a hog in my garden. Inside the belly of this hog is an egg. Inside this egg is my life." Then the boy said,—

"Ai, ai! of me, a boy."

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[1] Compare Spain (Catalonia), Maspons, 1 : 78.

He turned into a boy. He went to the girl's room. He said to her, "Now I am going to kill that hog.

"Ai, ai! of me, an eagle
That flies seven miles without tiring or sweating."

He turned into an eagle. He flew to the man's garden. He fought with the hog, he could not get the better of it. So he called for the lion; he said,—

"Ai, ai! of me, a lion,
King of animals."

He turned into a lion. He fought with the hog. As soon as he began to fight, the man became sick. The more he beat the hog, the sicker became the man. Finally he killed the hog, he opened it, he took out the egg, he broke it, the man died. The boy called for the dove; he said,—

"Ai, ai! of me, a dove
That flies seven miles without tiring or sweating."

He became a dove. He flew to the window of the tower, where he turned into an ant, he went in. The house was covered with black. They buried the man. The boy married the girl. He became king of the inhabitants of the moon, and the girl became queen.

75. THE FAITHFUL FRIEND.[1]

There was a woman named Adraga Juliana. She was the prettiest woman in the world. There was a king's son. He had a servant who grew up with him, named Pedr'. Pedr' and the prince loved each other like brothers. One night the prince dreamed about Adraga Juliana. The next day they took him breakfast, he did not eat breakfast. They took him dinner, he did not eat dinner. They took him supper, he did not eat supper. Pedr' asked him what was the matter with him. The prince answered, "Last night I dreamed of Adraga Juliana. I do not know where I can find her." Pedr' replied, "We will start through the world to look until we find her." They started, they went until they came to two cross-roads. Pedr' went by one road; the prince, by the other. In two days the prince met Adraga

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[1] Informant, Eduardo Vieira of Fogo.— Compare Portugal, Braga, XII; Portugal, Pub. FLS, 9 : VI; Italy, Pentamerone, 442–456; Apache, PaAM 24 : 80; Bengal, Day, 37–50. Comparative, Bolte u. Polívka, VI.

Juliana. He returned to the cross-roads, where he found Pedr' waiting for him. The prince said to Pedr', "This is the woman I am going to marry."

They took the road back. On their way they lay down under a pine-tree. Pedr' was on guard. At midnight a bird flew, one wing to the sea, one wing to the mountains.[1] The prince and Adraga Juliana were asleep, Pedr' staid awake. He heard the bird say, "To-morrow on their way they will pass by a grape-vine and ripe grapes. If Adraga Juliana eats, she will die. Whoever hears and tells will turn to marble to the knees." The bird flew off, he came back; he said, "On their road they will pass by an apple-tree with very ripe apples. If Adraga Juliana eats, she will die. Whoever hears and tells will turn to marble to the waist." The bird flew off, he came back; he said, "To-morrow on their road they will come across a very clear spring. If Adraga Juliana drinks, she will die. Whoever hears and tells will turn to marble to the neck. If she escapes this, on the day of her marriage a dragon will come and lie under the bed, and kill her and her bridegroom." Pedr' heard all this, but he said nothing to the others. They rose, they took the road, the prince and Juliana on horseback together, Pedr' by himself. They passed by a grape-vine with ripe grapes. Adraga Juliana said, "Oh, what ripe grapes! Give me a bunch." The prince started to dismount. Pedr' said he would dismount. "You are two; let me dismount, I am but one." He went and got the poorest bunch there. He took them to Juliana. Juliana said to him,[2] "I do not care for these."

They went, went, went. They came to an apple-tree with very ripe apples. Adraga Juliana said, "Oh, what ripe apples! Give me one." The prince started to dismount. Pedr' said he would dismount. "You are two; let me dismount, I am but one." He went and took the poorest apple there. He took it to Juliana. Juliana declined it. She said to him, "I do not care for it." She said to the prince, "You say that Pedr' is your friend; but I do not think so. See how, with all those ripe apples, he brings me the poorest that is there!"

They went, went, went. They came to a very clear spring. Adraga Juliana said, "Oh, what very clear water! Give me a drink." The prince started to dismount to go and get it. Pedr' said he would dismount. "You are two; let me dismount, I am but one." [There was a golden cup hanging on a tree, also a gourd.] He went and muddied the water. He took some very muddy water in the gourd. Juliana declined it.

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[1] *Variant:* One wing to the east, one wing to the west. (Fogo.)

[2] *Variant:* "You say Pedr' is your friend," she grumbles to the prince, "and yet," etc. (Fogo.)

When they reached home, they went to get married, but Pedr' took little interest in their getting married. He staid at home, he sharpened his sword. The prince was hurt; he said, "Pedr', you act as if you did not want me to marry." Pedr' answered, "No, that's not so. I helped you get a wife, by and by you will help me too." On the morning of the wedding, Pedr' staid at home, he made out he was sick. When they went to the church, he put his sword under the bridal bed. When they came home, they went to bed, they went to sleep, Pedr' staid awake. At midnight he felt the ground shake thrice, the dragon appeared with its mouth open to kill the two of them. Pedr' took his sword, he cut off the dragon's head. A drop of blood spurted on to the face of Juliana. Pedr' said to himself, "If I take it off her with the point of the sword, she might wake up, the sword might wound her. I will lick it off her with my tongue.[1] He went to lick it; Juliana was frightened, she cried out. She said to the prince, "See now what I told you, Pedr' is not your friend. See what he was about to do to us!"

The prince sent word to his father what Pedr' was about to do to him, in order that the king might order Pedr' sent to the gallows. Pedr' begged the king to send for the priest for him to confess before he died. The king sent for the priest. When the priest came, Pedr' began to confess. He said, "One night on our road the prince and Juliana lay down to sleep. I staid awake. At midnight there came by a bird, one wing to the sea, one wing to the mountains. The bird said, 'To-morrow on their way they will pass by a ripe grape-vine. Whoever eats from it will die. Whoever hears this and tells will turn to a marble stone to the knees.' When we came [to it], the prince started to dismount to go and get some, I went and got some. I got some of the poorest. Adraga Juliana did not want them. She threw them away." Pedr' became a marble stone to the knees. He said, "We came past a ripe apple-tree. The prince started to get [an apple], I went and got one. I got one of the poorest which was there, I took it to her. Adraga did not want it, she threw it away." Pedr' became a marble stone to the waist. "We passed by a spring of water so clear, Adraga Juliana asked for a drink. The prince started to go and get it, I went and got it. I muddied the water. When I took it to her, Adraga Juliana did not want it, she threw it away, because there were hanging there in the tree two cups, one of gold, one a gourd. I took the gourd cup, which she did not want." He became a marble stone to his neck. "When we reached the house, I sharpened my sword, I did not concern myself much with the wedding. The prince noticed the difference. He said, 'Pedr', you seem not to like my marrying.' To which I said, 'No, that's not so. I helped you get a wife, later on you will help me too.' I sharpened my sword. I put it under the bed for me to kill the dragon which would come to kill you [them] both. You [they] lay down to sleep. At midnight, when the dragon came, I cut off its head. A drop of blood spurted and fell on the face of Adraga Juliana. I thought if I took it off her with the point of my sword, she might be frightened, wounded, I went to lick it off her, she woke up." He became a marble stone to his head. As soon as he started to tell that he would become a marble stone to his knees, the priest told him not to say anything more. He said, "What sort of a man is he who is stone to his knees, and from there up a person?" He told it all, to the very end.

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[1] *Variant:* It falls over her heart, a place too fragile (*parte frac'*) to touch with the sword. (Fogo.)

The prince left, and went to a *saib'*. He asked him what was able to turn Pedr' into a man. The *saib'* said to him, "The only thing to turn him back is the blood of your first child. Cut off its head,[1] collect the blood in a bowl, wash the stone with it, it will become a person." The prince went home, he told his wife. His wife refused to kill her child. The prince said to her, "We have to kill it. Pedr' is our best friend. God gave us this child, he can give us another; but a friend like Pedr' we shall not find." When the child was born, the prince cut its neck. He collected the blood in a bowl. He threw the corpse into a room. He went and washed the stone with the blood. The stone became a person. Fine as Pedr' was, now he was finer than ever. They had a feast for three days. During the three days they forgot about the child. When they remembered, they went to the door of the room where they threw the body to bury it. When they reached the door, the prince told his wife to open the door. His wife said to him, "You open it." They heard a voice say inside of the room, "At any rate, one of you open the door, because I am hungry. I have been three days without food." Then they gave another feast for thirty days, so glad were they to have saved both child and friend.

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[1] *Variant:* The child sacrificed is that of a servant in the king's house. At the time of the wedding the servant is about to give birth. (Fogo.)

(*Variant a.*[1])

There was a king had a royal son. The day the prince married, his cousin also took a wife home. The day the wife of the prince lay in, the wife of the cousin lay in too. The two children they put into one house. One was called Prince, the other was named Good-Friend. One night Prince dreamed of Juliana the Enchanted. He did not eat, he did not drink. He said that he would not eat, he would not drink, if he did not see her. His grandmother told him to eat, she would let him see her. She gave him a bottle of sweet-oil, and a steamboat to keep running till he wished to pour out the oil. He ran for seven days. On the ninth day, at seven o'clock, he took the bottle, he poured [its contents] into the sea. As soon as the bottle was dry, he was at the dock near the girl's house. Then he went with the girl. In the afternoon he told Good-Friend to take the sword, because he was sleepy; two nights he had not slept. When night came on, two birds alighted,— one on the prow, one on the stern. One bird said to the other, "Whatever pleasure the prince takes in our sister, he will not enjoy her." [The other] said, "Why?"—"Because the day he enters the door of the king, the tame dragon of the king will frighten her. He will kill it only if there appears somebody to kill him. She will escape; but whoever hears this story and relates it will turn into a marble stone." The next night the birds came back, alighted, [and one of them] said, "My sister, what did I tell you?" The other said, "What did you tell me?"—"I told you that he would not enjoy our sister, because she would give birth in seven months, he will say that it is not his son, and whoever hears [and] tells will turn into a marble stone." The birds flew away.

When they arrived, he killed the dragon. They did not stay happy, because they said that they did not like it. Well, the woman came to give birth at seven months. The prince said that it was not his son, it was the son of his good friend. Then

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[1] Informant, Raimund Fonseca of Fogo. Collected by G. T. Silva.

Good-Friend began to relate. He told all that had happened in connection with the birds; and he became a marble stone from foot to knee, to waist, to head. Then he was very impatient. He went to do business. Business was good, he made a lot of money. He went to see the *saib'*. He began to tell the *saib'* about his wife. The *saib'* told him, if he wanted his friend to revive, to take a black cat, take out a tuft from the tail, take two white plates, to kill it, then for them to take the child, cut him up joint by joint, put the face in one plate, the blood in the other, and let the last piece fall over the uncovered stone foot of Good-Friend. They wrapped it in a sheet, put it into a room. They went to rub the blood on the stone with the tuft, Good-Friend revived; they started a dance for six months. After they amused themselves for six months, they said, "Better let us bury our son, who died yesterday." When they opened the door of the room, they found the child playing with flowers. Those flowers were the ones which bore the seeds which produced all the plants in the world to-day.

76.[1] THE HAIR LADDER: THE FAITHFUL FRIEND.

There were two friends, one rich and one poor. Wherever Rich-Friend went, he took with him his poor friend. One day it happened that he went hunting alone. He passed by a house; he heard a voice saying, "Adraga Juliana, Adraga Juliana, drop down your hair, I am coming up!" Rich-Friend looked everywhere, he saw no way of reaching the window in that house. He went home; he said to his poor friend, "Poor-Friend, I have found something I am going to get for us both." He went back to the house. He called out, "Adraga Juliana, Adraga Juliana, drop down your hair, I am coming up!" The girl did not look through the window; she threw down her hair, just as she did for her mother. He climbed up. He played with the girl. As he played, he pulled out one of her hairs. When her mother came, she counted her daughter's hairs, as she was accustomed to count them. She found one hair missing. She said, "Daughter, one of your hairs is missing." The girl answered, "I was playing with my little cat, she took one of my hairs." The mother killed the little cat. The next day Rich-Friend came again; he called,

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[1] Informant, Miguel Gomes of Cab' Verde.— Compare, for "The Hair Ladder," Portugal, Braga, I; Portugal, Pub. FLS 9 : 6; Italy, Pentamerone, 143–144, 197. Comparative, Bolte u. Polívka, XII.

"Adraga Juliana, Adraga Juliana, drop down your hair, I am coming up!" As he played with her, he took another hair. The girl said to him, "What shall I do? My mother told me that if she found another hair missing, she would kill me." He said to her, "Come with me." She said to him, "No, I have a little pig here. When she asks me, I will tell her that my little pig pulled it from me." When her mother came, she counted her hairs. She found another hair missing. Her daughter said to her, "I was playing with my little pig. He pulled it from me." Next day Rich-Friend asked his poor friend to accompany him to the house. When they arrived, Rich-Friend said, "Adraga Juliana, Adraga Juliana, drop down your hair, I am coming up!" She dropped it down, he went up. As he played with her, he pulled out another hair. The girl did not know what to say about it, she did not know what to tell her mother. She fled with him. When her mother came, she called; nobody answered her. Then her mother put this curse on her: "O my daughter! you will pass by a pool of clear water. If he drinks from it, he will break like glass. Whoever hears this and tells it will turn into a marble stone to the knees. If he escapes this, he will pass by an orange-tree. If he eats an orange, he will break like glass. Whoever hears this and tells it will turn into a marble stone to the waist. If he escapes this, when he reaches home, the house will fall on the two of them and kill them.[1] Whoever hears this and tells it will turn into a marble stone to the neck. If they escape from this, the night of their wedding a dragon will kill them both. Whoever hears this and tells it will turn into a marble stone to the head."

Meanwhile the three went on until they came to a tree, where Juliana and Rich-Friend lay down to sleep. Poor-Friend kept awake to guard them. In the middle of the night, at one o'clock, two birds flew by.[2] One said, "Good-night, Comadre!" The other answered, "Good-night, Comadre! What news?" He answered, "The news is not good."—"What is it?" And Poor-Friend was listening. The bird said to the other, "The news is that Juliana's mother has put this curse upon her: 'O my daughter! he with whom you went will pass by a pool of clear water. If he drinks, he will break like glass. Whoever hears this and tells it will turn into a marble stone to the knees. If he escapes from this, he will pass by an orange-tree with ripe oranges. If he eats one, he will break like glass. Whoever hears this and tells it will turn into a marble stone to the waist. If he escapes from this, the day he reaches home the house will fall on the two of them and kill them. Whoever hears this and tells it will turn into a marble stone to the neck. If they escape from this, the day of their wedding, at night, a dragon will kill them both. Whoever hears this and tells it will turn into a marble stone to the head.'" Poor-Friend heard all this. He said, "What shall I do to save these two?" When they woke up, they said to Poor-Friend, "You ride now, you let us go afoot." He answered, "No, not for anything in this world. I am going to serve you until we reach home." They started; on the way Juliana saw a pool of clear water. She said, "Oh, I'm thirsty!" Rich-Friend started to get water for her. Poor-Friend said to him, "If one of us has to go, let me go! I am but one." He went, he muddied the water, he took her the muddy water full of worms. She said, "I do not need the water." They went, went, went; they came to an orange-tree with very ripe oranges. Rich-Friend started to pick an orange for Juliana. Poor-Friend said to him, "Let me go! it is easier for me afoot than for you ahorse." He went, he picked a green orange, and the poorest that was there; he took it to Juliana. She said, "Throw it on the ground, I do not want it.—With so many fine ripe oranges there, he brought me the poorest." They went on. When they were near home, Poor-Friend said to them, "You wait here. I will go on ahead, I will see if the house is ready for you." He went on: he said to the king, "If you want to see your son alive, tear down this house, and in four hours build it up again." (The house had to fall down once, because of the curse.) The king tore down the house, in four hours he built it up again. When they reached home, Rich-Friend said to Poor-Friend, "Juliana is our sister, neither I nor you will marry her. When we go out, we will leave her to cook for us." Poor-Friend said to him, "No, marry her. I will wait on you as a servant." They married. Poor-Friend took his sword, he sharpened it to such an edge that a fly alighting on it would be split in two. For two years he guarded them, and watched for the dragon. Well, one night, when their son was a year old, Poor-Friend felt something coming through the window. It was the dragon. He took his sword, he cut off its head. A drop of blood dropped on Juliana's face. Poor-Friend said, "She ought not to wake up with that blood on her face." He said, "If I take it off her with the point of my sword, she might be frightened, it might wound her, I will lick it off with my tongue." He began to lick it off her. Juliana woke up, she saw Poor-Friend, she screamed; she said to Rich-Friend, "See Poor-Friend standing, sword in hand!" Rich-Friend said to him, "Poor-Friend, you are false. I told you that neither of us would marry her, we would make her our sister, you insisted I marry her, now you come to kill us both." Poor-Friend said, "Rich-Friend, don't be angry! I will tell you all about it. You remember the night you left with Juliana?"—"Yes, I remember."—"You remember the night you lay down under a tree?"—"Yes, I remember."—"That night two birds passed by; one said to the other, 'What news?' The other answered, 'Bad news. Juliana's mother has laid a curse upon her: "O my daughter! you go with pleasure; but when you pass by a pool of clear water, whoever drinks of it will break like glass. Whoever hears this and tells it will turn into a marble stone to the knees."'" Poor-Friend turned into a marble stone to his knees. Rich-Friend begged Poor-Friend not to tell more. Poor-Friend said to him, "I am going to finish telling it. What is a man stone to the knees, from there up a person? She said, 'If he escapes from this, he will come to a very ripe orange-tree, whoever eats will break like glass. Whoever hears this and tells it will turn into a marble stone to the waist.'" He turned into stone to the waist. Rich-Friend begged, "Don't tell it! Stay as you are, at least I'll have you to talk to." Poor-Friend answered, "I am going to finish telling it. Let me be either stone or man." He went on to finish telling it. "She said, 'If he escapes from this, when he reaches home, the house will fall on them and kill the two of them. Whoever hears this and tells it will turn into a marble stone to the neck.'" He turned into a marble stone to the neck. "'And if he escapes from this, the day of their wedding, at night, a dragon will come and kill them both. Whoever hears and tells it will turn into a marble stone to the head.' The dragon came, I killed it, a drop of its blood spurted and fell on Juliana's face. I started to take it off with the point of my sword. I thought she might be frightened, it might wound her, I licked it off her with my tongue. You woke up, you found me there." With these words Poor-Friend turned into a marble stone to his head.

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[1] *Variant:* To save him, the friend has to cut the leg of the bridegroom's horse, he has to have the house fall down, and he has to give the first spoonful out of the bridegroom's dish to his dog. (Fogo and Cab' Verde.)

[2] *Variant:* Two doves alight on the vessel,— one on the stern, one on the bow. One flies to the other and pecks it. "Why do you peck me so hard?" — "Because I know more than you." — "What do you know?" — "I know," etc. (Fogo and Cab' Verde.) — The tales into which this colloquy of the doves, followed by the rest of "The Faithful Friend," is spliced, are "The Two Brothers" and "The Sword Godmother."

They stood him up, a stone figure, at the street door. Every morning when they got up, before they washed or ate, they went before him, they sat down, they wept. Every morning for twelve years they did this. Then one morning, as they were weeping, a bluejay passed by. Bluejay sang, he asked him why he was crying. Rich-Friend said to Bluejay, "This stone figure is my best friend. I have to weep over him every morning until I die." Bluejay said to him, "This is nothing. Take your son and cut off his head. Let his blood run over this stone, you will see your friend again as he was in the flesh." Rich-Friend went and told his wife what Bluejay had said to him. His wife answered, "Kill him as quickly as you can. We can have another child, but we cannot have another friend like this." They took the boy, they cut off his head. They let the blood run over the stone figure. Poor-Friend became again the man he was. They made a feast and a dance of joy for three days. They forgot about the body of the child. When they remembered, they went into the room where the body of the child was, to bury it. When they opened the door, they saw the boy standing there alive, and dressed in priest's vestments, ready to go to say mass.

Napkin *sinap*.[1]
Rat in *caco*.[2]
Sparrow will play the *biola*.
Sir Filip's trousers are cut out,
A man who never refuses fight.
Poor *terenden*,[3] *goiaba*-seed.
Shoes down the rocks,
Let the biggest run, he is going to get them.

77. THE POOR FRIEND AND THE RICH.[4]

There were two friends, one rich, the other poor. One was called Bonit'; the other, Fin' di Bonit'. They were *compadres*. Bonit' was poor, Fin' di Bonit' was rich. Bonit' wanted to test his *compadre*, Fin' di Bonit'. He made a form of marble to the knees, in it he put his legs. He said to Fin' di Bonit', "I am going to die, I have no way that you can help me." [Fin' di Bonit'] said to him, "I'll give you any money whatever to help you." Bonit' said to him, "Kill your child. Don't let a drop of blood fall to the ground, rub the blood over me, that will cure me." Fin' di Bonit' said to his wife, "I am going to kill our son, because our *compadre* is sick, the blood of our child is the only remedy which will cure him." He killed his son, he put him in a casket, he took the blood, he carried it to the man. After he put the blood on the legs of his *compadre*, he saw him getting better. Bonit' said to him, "You did not do right to kill your son for me, because I am mature, I have lived my life. His life was to come."

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[1] A meaningless word put in for the jingle.

[2] A musical instrument made of a gourd and three strings. It comes from the African mainland.

[3] "Second-grade" hominy.

[4] Informant, Jon Silva Pina of Fogo.

As they began to talk, they heard the voice of a child crying. In that place there was no other child. "How is it we hear the crying of a child?" Fin' di Bonit' answered, "It is not the crying of a child." But Bonit' insisted. Fin' di Bonit' said to him, "It's your nonsense." He answered, "Compadre, we can't go on living together. I heard a child cry, you said that it was my nonsense. We can't go on living together." He said to him, "Compadre, a little while ago you talked of my nonsense, we are still living together. To-day I talk of your nonsense, you are angry. And that is because you are rich."—"Compadre, if I had left you in that country where they were going to kill you, you would not be talking of my nonsense to-day."—"Compadre, if I had left you in that enchanted land, you would not be here to-day. It shows that money can't do everything."—"Death is no more than death. You saved me, I saved you. You did that for me, I did as much for you. I do not like you to throw it in my face."—"I'm going to move from your house. If I owe, I'll pay; if I don't owe, I will not pay." Fin' di Bonit' said to him, "If you are going to pay, we are going to pay together." He insisted on going with his *compadre* and friend.

They went, went, went, until Fin' di Bonit' said, "Compadre, I am thirsty." He said to him, "Have you no money in your pocket?"—"Yes, sir."—"Put money in your mouth, see if it will kill your thirst." They went, went, went, until Fin' di Bonit' said to him, "Compadre, I am hungry."—"Have you paper money in your pocket?"—"Yes."—"Eat it, see if it will kill your hunger." They went, went, went; Fin' di Bonit' said to him, "Compadre, I am tired." He said to him, "Have you plenty of money in your pocket?"—"Yes, sir."—"Take it out, see if it will rest you."

Meanwhile the child grew up until he became knowing. He said to his mother, "I am going to set out and go until I find my father and my godfather." He went, went, went, until he got thirsty. He found water, he drank. He went, went, went, until he got hungry. He found a house, they gave him to eat. He went, went, went, until he got tired. It was a dark night, he sat down by the roadside. He heard a voice saying, "O God! here am I about to die of thirst and hunger, with plenty of money in my pocket." Another voice said, "If you have faith, you will not die." Then the child saw the two men. They asked him where he was going. The child said to them, "I am looking for my father and my godfather."—"You have no money?"—He answered, "No; but since I left, I have eaten and drunk." Fin' di Bonit' said to him, "I have money, but I have nothing to eat or drink." The child said to him, "I went with faith, I have eaten and drunk. If you went with faith, you too would have eaten and drunk." Bonit' said to him, "You see what I told you? Money is nothing. If you owe, you will pay; if you don't owe, you will not pay." He turned to the child; he said, "That's your father, I am your godfather. I have no money, but I am not thirsty or hungry or tired. He has plenty of money, but he is thirsty and hungry and tired." Then Fin' di Bonit' took out all the money he had in his pockets. They all turned back home. When they reached home, his wife embraced him, she embraced his *compadre* too. Bonit' sat down by his wife, he let his *compadre* sit by her too. Even yesterday I went there, I saw them as contented as ever. I went there to pay him a debt I owed him. He said, "Money! money! if you mention money in my house, I will kill you."

78. BROTHER AND SISTER.[1]

There was a woman had two children,—one called Constantina Miraculous, the other called Manuel. Their mother died. Manuel said to his sister, "You stay at home, and I will go into the world to make a living." Constantina gave him a handkerchief on which was written, "Constantina; when she weeps, the rain falls; when she laughs, the sun shines; when she combs her hair, *mirasol*[2] drop to the ground; when she washes her hands,

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[1] Informant, Miguel Gomes of Cab' Verde.—Compare Portugal, Braga, XXII; Portugal, Pub. FLS 9 : IX; Italy, Pentamerone, 404–425; Germany, Grimm, 135; Jamaica, P. C. Smith, 47–50.

[2] A small, white, button-like flower, like orange-blossoms. It too is worn by brides.

taínha[1] drop." Manuel set out. He went to another country, where in the king's house he found work. One day he was in the courtyard, he took out his handkerchief to wipe his face. The king saw it, he asked what it was. "It is a handkerchief which my sister gave me."—"What is the name on it?"—"Constantina; when she weeps, the rain falls; when she laughs, the sun shines; when she combs her hair, *mirasol* drop to the ground; when she washes her hands, *taínha* drop." The king was a widower. He said to Manuel, "If your sister has all these charms,[2] fetch her, I will marry her, I will make you rich." Manuel said to him, "I will go for her." The king said to him, "I will give you four warships for you to fetch her."—"No, I want only one ship to bring her in." Manuel went home; he said to Constantina, "My sister, we are poor, but I have found a husband for you."—"Very well; if you say so, I'll go with you."

With his sister he took also her godmother and her daughter Constancia. Her godmother was a witch. After they had gotten in mid-seas, she made the ship stop. Constantina was in the cabin; Manuel, at the wheel. He called out to Constantina; he said, "Work a miracle, and let our ship sail on!" Constantina asked, "What did my brother say?" Her godmother said to her, "He said I should cut off one of your legs and cast it into the sea."—"If my brother said so, cut it off." She cut it off, she threw it into the sea. The calm continued. Manuel called out again; he said, "Constantina Miraculous, work a miracle, and let our ship sail on!" Constantina asked, "What did my brother say?" Her godmother said to her, "He said to cut off your other leg and cast it into the sea."—"If my brother said so, cut it off." Manuel called again. Her godmother said to her, "He said for me to cut off your right arm and cast it into the sea." He called again. Her godmother said to her, "He said for me to cut off your left arm and cast it into the sea." He called again. Her godmother said to her, "He said for me to cast you into the sea."—"If my brother said so, throw me into the sea." Before she cast her away, she took out both her eyeballs. She was blind. As soon as Constantina rested on the sea, the wind became favorable, they made land. Manuel went to the cabin to tell Constantina to dress to go ashore. He asked, "Where is Constantina?" Her godmother said to him, "She fell into the sea. We did not tell you, not to grieve you."—"O God! What shall I do?" His contract with the king was that if he brought his sister, he would marry her; if he did not bring her, he would kill him. Her godmother said to him, "This is nothing. Take my daughter for him to marry." The contract also was that the king marry the woman Manuel brought. When the king saw Constancia, he did not like her. She was ugly. The king said to him, "Is this Constantina Miraculous?"—"Yes, this is Constantina Miraculous." The king said to her, "Constantina Miraculous, cry." Constancia answered, "I don't know how to cry."—"Constantina Miraculous, laugh."—"I don't know how to laugh."—"Constantina Miraculous, comb your hair."—"I have no hair."—"Constantina Miraculous, wash your hands."—"I don't much like to wash my hands." Then the king turned to Manuel; he said, "Man, you have made a fool of me. Enjoy yourself for six days, then I am going to imprison you for life." For three days Manuel grieved by the side of the sea.

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[1] Small fish.

[2] Compare p. 57 (note 2).

Now, when the pieces of Constantina dropped into the sea, an enchanted whale took them, he united them all, he restored everything to its place, only the eyes were missing. So Whale sent an angel to the city to say, "Who wants to buy *mirasol* for two eyes, two big eyes?" The godmother heard; she said to her daughter, "Take those two eyes and exchange them for *mirasol*." She exchanged them. The angel took the eyes, Whale put them into the head of Constantina Miraculous. Then he put a golden chain around her waist, he pulled her to the shore.

A man was standing by the side of the sea. Constantina Miraculous told the man to run quickly to the jeweller to get a saw to cut through the chain. Meanwhile Whale began to groan, she was jumping up, she was thrashing about. Manuel took Constantina to his room. Then he went to the king. He asked him if he had any garment or towel to mark with Constantina's name; "when she weeps, the rain falls; when she laughs, the sun shines; when she combs her hair, *mirasol* drop to the ground; when she washes her hands, *taínha* drop.". . . Manuel took the shirt to the king. The king said to him, "With only three days to be out, you begin on your old asininity again." When the time was up, the king sent a soldier to get Manuel. When the soldier came and saw Constantina, he fell on his knees, his hands in prayer. Constantina said to him, "Rise. I am a sinner like you." The soldier went to the king, and said that Manuel had with him one who was perhaps a woman, perhaps a saint. The king went himself, he too kneeled before Constantina. Constantina took his hand, she raised him up. Manuel said to him, "This is my sister, she who marked your shirt." The king said to her, "Constantina Miraculous, weep." She wept, the rain fell. (Like last night.) "Constantina Miraculous, laugh." She laughed, the sun shone to dry up the ground. "Constantina Miraculous, comb your hair." She combed her hair, *mirasol* dropped to the ground. "Constantina Miraculous, wash your hands." She washed her hands. The king looked out the window, he saw them [fish] jump in the river. On this very day the king was to marry Constancia. He said, "This marriage will be with Constantina; Constancia we'll settle when we get home." When they reached home, the king asked Constantina what she wanted done with Constancia. "Let her be burned to ashes, put the ashes into a sack, put the sack by the door for me to tread on every morning."

79. THE USURPER.[1]

There was a king who had a daughter. There was a boy who was a sport (*silensios*). The boy passed by the king's house every day to see a girl he had somewhere else. The king's daughter saw him every day. One fine day when the boy was coming (she was in love with him), she tied a note on a thread and dropped it to the street. In the note she told him she loved him very much and wanted to talk with him. This day a leper, a beggar, passed by where the note was. He learned all that was in the note. She had written that she wanted him to be at the palace at nine at night. The leper went to beg, he got ten *centavos*. He went to a store and bought some wrapping-paper. He took it to the tailor to make him a suit. (The other had on a white suit.) After he put on his paper clothes, he came to the palace at half-past eight. The girl saw him. She didn't notice any difference, she dropped the rope, the leper went up. There were seven rooms, she had the keys to all. She opened door after door till she came to her room. The leper asked her not to make a light. He lay in bed with the princess, she thought it was the boy she liked. At two in the morning she said to him, "It is time to get up, so that no one will know you are here." He said, "No, I'm not going to get up."—"You must get up. I am the daughter of a king, and I cannot do anything like this." The king and queen were in another room. The king got up to take a bath. The leper would not get up. She went to her mother and told her that a leper was in the house insulting her. The queen was overcome when she saw the leper in her daughter's bed. She told the servant to go tell the king. The king came with a loaded gun. The leper was sitting at the door of the girl's room. He said to the king, "I know this is the last day of my life. I am a leper, and I sit here in this room. But consider. Do you see any door or window broken? You see no window or door open. I came here to sleep in your daughter's bed according to an agreement we have had for some time." The king said to his daughter, "Probably that is true. There are seven rooms and seven doors, you have the key to all. You probably called him in. I can't kill you, because you are my daughter. All I can do is to marry you to this leper, because you called him in." The king took him and the girl, and dressed them out with jewels, he married them at church. The leper came back and lived in the house as a son of the house (*filh' de casa*). They lived a life new, a new life (*vida nov' e nova vida*), just as you can live with your wife if you have one.

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[1] Informant, Atarcaseias Monteiro of Boa Vista.

(*Variant a.*[1])

There was an old sailor nobody wanted. He begged a captain to engage him, and at last the captain agreed. The old sailor went ashore, he got drunk. As he stood leaning drowsily against a wall, he heard a voice from above saying, "This is not the hour; the hour is from eleven to twelve." He waited to see what would happen. After eleven a bundle was let down by a rope. It was a bundle of clothes. He took them, he put them on. The captain wanted to know where he had got the clothes. At last he told the captain. It was the captain's daughter who was letting those things down for another man.

80. HORNS FROM FIGS.[2]

There was a priest, he was a bad priest, they unfrocked him. He went forth from the city to where nobody lived. There was also a marine who had been wrecked. He took to the mountains.

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[1] Informant, Gregorio Teixeira da Silva of Fogo.

[2] Informant, Miguel Pina of Brava.— Compare Spain, De Soto, XXIV; Arabs, Spitta-Bey, IX; Philippines, MAFLS 12 : 10–17. Comparative: Aarne, 85–142; Grimm, 2 : 419–423.

There was also a soldier who had served his time and had nothing to do. He started to tramp through the country. The marine met the priest. He asked him where he was going. The priest answered, "I have nothing to do, I have no profession."—"I too, I have nothing to do. Let's go together!" They went, they met the soldier, they asked him to go along with them. They went on, they saw three girls coming towards them. The soldier said to the priest, "If they speak to us, we will answer; if they do not speak to us, neither will we speak to them." The girls came by, they passed without speaking. After they passed, they turned, they asked the men what were their professions. The priest answered, "I was a priest. They unfrocked me." The marine answered, "I was a marine. I was wrecked." The soldier answered, "I was a soldier. I served out my time." The first girl said to the priest, "You are a priest. You cannot do anything else. I will give you a pocket-book which, whenever you open it, will be full of money." The second girl said to the marine, "You are a sailor. Sometimes you are on water, sometimes you are on land. I will give you a cloth. Wherever you spread it, it will equip a table for you full of all kinds of food." The third girl said to the soldier, "You are a soldier. I will give you a flute which, wherever you blow on it, will bring to your side all the soldiers you need." The girls went their way.

The men went to the city. There the priest hired a house. He got a servant. Whenever he wanted to send to buy anything, he opened his pocket-book. Well, one day the marine came to see him. He said to him, "I am going to sea. Exchange your pocket-book for my cloth." He exchanged it. Then he went to the soldier. He said to him, "Exchange your flute for my pocket-book, because the pocket-book is better for you." As soon as he gave him the flute, he blew on it, a squad of soldiers gathered. He said to them, "Take that pocket-book away from that man. It is from me he stole it." They took the pocket-book. He went to the home of the priest. He blew on his flute, the soldiers gathered. He said to them, "Take that cloth away from that man. It is from me he stole it."

With the three things he left, he went to another city. He blew on his flute, the soldiers gathered. He said to them, "Make me a palace like the king's." They made him a palace over night. In the morning he got up, he sat himself down on his verandah. To every one who came to see him he gave a gold piece of ten dollars. The king gave only a *patac'*. The princess heard of this. She told the king to invite him to dinner to find out who he was. The king invited him. When he came, the princess asked, "Where do you come from?" He answered, "I left my own country when I was a child."—"How do you come to give away alms in such sums?"—"I have a pocket-book which, no matter what I take out of it, is never empty." The princess gave him a kiss. She asked him to give her his pocket-book. He gave it to her. The next day they invited him again to the palace. The princess asked him how he got on in the palace without servants. He told her about the cloth. The princess asked him to show it to her. He spread out the cloth. He said, "Cloth, be furnished." There appeared a table spread with everything. The princess gave him a kiss. She told him to give her his cloth. . . . The next day he came to the palace. The princess asked him, "What do you do when you need somebody to work for you?"—"I blow on my flute. They come and work for me." The princess said to him, "Try it, and let me see." He blew it. There appeared a troop of soldiers. The princess gave him a kiss. She told him to give her his flute. He gave it to her. The next day he had nothing to eat, and no money to give away. He felt ashamed. He left the city.

He passed by a fig-tree bearing on top some very fine figs. He climbed to the top to get the figs. As soon as he began to eat the figs, a sheep's horn grew out from his head. To get down from the tree he had to catch hold of a branch and drop, because the horn was already so big. He said to himself, "This is a punishment God gives me for what I did to the priest and the soldier." He went on and on. From the weight of the horn on his head he was tired. He saw some green grass in the rocks. He said, "Surely there is water there to drink." He went, and found a spring of water. As soon as he began to drink, to his great satisfaction his horn dropped off. He sat down and thought. Then he gathered grass, he made a basket. He returned to the fig-tree, he filled his basket with figs. He passed by the king's house. He began to call out, "Who wants to buy May figs?" (Figs are scarce in the month of May.) The servant asked the queen if she wanted to buy figs. The queen told her to buy them for five hundred *reis*. The servant bought, she made a fig sweet for dessert for the family. The next morning, when the king, queen, and princess got up, each of them got up with two big horns.

They were so ashamed, they did not know what to do. The doctor they sent for said he could not operate, because the horns grew from the bone. They spent their money in vain, and finally they posted a notice that any one with experience might try to cure them. The marine read this notice. He filled a bottle with water from that spring. He said to the king, "To cure you, I have to whip you twenty times, in order to cut the root of that horn." As soon as he began to whip, the king began to cry out, but he did not stop. He gave him a cup of water, the horns dropped off. The king called the queen. He stripped her naked, he whipped her too. He gave her a cup of water, the horns fell off. The king called the princess. When she came, first she objected, but later she consented to strip for him to whip her. The marine said to her, "Your punishment is harder than that of the others, because you are younger, your horn is stronger." He gave her thirty-five strokes. He said to her, "God sent me here to punish you, because of a poor man whose flute you took, and cloth, and pocket-book. He sent me to get them from you." The princess refused to give them to him until he gave her twenty-five more strokes. Then he gave her a cup of water, and her horns dropped off. He blew on his flute. The soldiers gathered. He told them to kill the king, the queen, and the princess, to make him king over that country.

81. AS BROAD AS HE WAS LONG.[1]

There was a man a scissors-maker. He had a son, he christened him Pedr' Quadrad'. He sent him to school when he was eight years of age. He staid in school until he was twenty-five without learning his A B C. His godfather was San Anton. One day his father and his godfather had a talk about him. His father said, "I do not know what to do with the boy. He won't learn anything. He is terrible." The godfather said, "I will tell you something to scare him. If you scare him, he will learn something. Make a casket, take it to the church, put it in the middle of the church, and put lights around it. Leave the keys of the church on the altar. Come home; at midnight say, 'O my son! I forgot my church keys, fetch them, bring them to me.' If he brings you the keys and is not frightened, then he never will learn anything." When Pedr' Quadrad' opened the church-door, he was so scared that his hair stood up on his head, and his hat fell off his head; but he said to the casket, "Move out of my way!" He took the keys, he took the priest's stole and towel. With a stick he had he beat on that casket until he broke it to pieces. When he came home, he said, "Papa, to-morrow you must get a new casket, because I broke the one in the church to pieces." Then he watched until his father slept. Before daylight he stole away from home. He took with him the stole and the towel.

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[1] Informant, Theodor de Pina of Fogo.— Compare, for the incident of the giant dropping down piece by piece, Portugal, Braga, II; Spain, Caballero, 12 : 447–460; North Carolina, JAFL 30 : 195 (note 2). See No. 47, of which this tale is in major part a variant.

On his way he passed by a corral where there stood a bull with a spotted white face. The bull asked him, "Child, what are you doing here? Come and drink milk!" The bull gave him forty-nine quarts of milk. He drank. He went, went, went, until he came to a corral of goats. He heard them crying, "Me-e, me-e, me-e!" They gave him five bags of milk and forty cheeses, twenty cents[1] apiece. He went, went, went; he came to a large plain, where he saw twenty donkeys loaded with bags of water. One donkey was loading another. He went a little farther; he came to three apple-trees,— two bearing small apples, one bearing apples the size of your head. Three mares approached, they began to eat the little apples. They became three pretty women. Then the women began to eat the large apples. They turned back to mares, they ran off. Pedr' Quadrad' spread out his towel, he picked all the apples, he tied them up in his towel. He went on, and came to a king's house, where, sitting on the verandah, were the king's three daughters. They were pretty, even prettier than Americans. Those apples smelled so, you could smell them from here to California. The king's daughters said to him, "O boy! give us an apple." He gave each of them one of the large apples. As soon as they ate the apples, they turned into mares, they began to drop inside the house and to break everything. The king said to him, "Boy, I am going to kill you."—"No, you are not going to kill me."—"I am going to kill you."—"No, you are not going to kill me."—"I am going to kill you."—"No, you are not going to kill me." He gave the mares one of the little apples. As soon as they ate it, they turned into women again. The king said to him, "Boy, sell me those apples." —"No, I cannot sell them."—"Sell them to me. I will give you an overcoat; and with it on, every time you wheel round, five hundred persons will drop dead." The boy said to him, "First give me the overcoat." He gave it. The boy put it on, he put his towelful of apples on his head, he started to go. The king said to him, "Give me the apples, or, if you do not give me the apples, give me my overcoat."—"What! do you want me to wheel round?" The king said to him, "No! No! No! Go on!"

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[1] Narrators would sometimes, as in this case, express values in American currency.

He went on; he came to a man, an old man who had been making nails since he was eight years old. He lived at the foot of a tower which reached from earth to heaven. At the foot of it was a pile of nails the size of that oil-tank there.[1] Pedr' Quadrad' said to him, "My friend, can you not tell me what is on top of this tower?"—"My son, I have been here since I was eight years old, and I cannot find out. You were born yesterday, how do you think that you can find out?"—"Sell me one thousand nails and a hammer, I will find out what is there." The old man said to him, "That is no trouble." He gave him a basketful of nails and a hammer. As he climbed, he hammered. When he was near the top, the nails gave out. He pulled out the nail below the one he stood on; with the two nails he reached the top. There were two iron gates opening and shutting, through which nobody could pass. He touched them with his stole, they opened wide, he went in. There was nobody there; but the house was very rich, it shone like diamonds until it blinded him. He went in at mid-day. He waited until ten o'clock at night. He said, "O *carag'!* I am hungry!" He turned, and saw a table set with forty-eight plates, each holding half a quart, in each a different viand. He ate everything,[2] he smoked the cigar he saw there. Then he pushed back his chair. He said, "Oh, but I'm sleepy!" He turned, he saw a bed that cost three thousand dollars, with sixteen feather mattresses. Once down in them, it would take you two hours to get up. He sat on the edge of the bed, he heard a voice from above: "Pedr' Quadrad', do you want me to drop?"—"Drop." Down dropped a quarter of a man. "Pedr' Quadrad', do you want me to drop?"—"Drop." Down dropped another quarter. Finally seven quarters dropped down, and formed a giant with fourteen heads. The giant asked, "Why are you so impudent as to come into my house?" The boy answered, "A house is for a man to come in."—"Why are you so impudent as to eat at my table?"—"A table is made to eat at."—"Why are you so impudent as to lie in my bed?"—"A bed is made to lie in." The giant said to him, "Pedr' Quadrad', we will make a contract, whoever breaks it will kill the other."—"Make a hundred contracts if you wish."—"I want to wrestle with you, who puts the other down will kill him." Pedr' Quadrad' was as long as he was broad. They wrestled. The giant pushed him from one side to the other; but it was the same whether he was lying or standing. This giant was a devil. Pedr' Quadrad' touched the back of his leg with his stole, down he fell. Pedr' Quadrad' said to him, "I am going to kill you."—"No, fall is two."[1] They wrestled, wrestled, wrestled; Pedr' touched him again with the stole, again he fell. Pedr' said to him, "I am going to kill you."—"No, fall is three."—"No, I will not wrestle any more. I am going to kill you."—"Do not kill me! I will give you the riches of this tower to make you rich for life." The giant said to him, "Go ahead!"—"No, go ahead yourself! You built this house." They went down a stairway of velvet, the velvet so thick that at every step one of them sank to the neck. When they reached the bottom, the giant said to him, "Dig here."—"No, dig yourself." The giant had finger-nails sixteen palms long. He dug with them until he pulled up a diamond as big as from here to Boston, and as long as from here to California. Pedr' Quadrad' put the diamond in his towel.[2] He went on his way.[3]

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[1] We were in New Bedford, in the immediate neighborhood of tanks.—The habit of the narrator was to exaggerate measure or distance to grotesqueness, and to express them in comparative terms suggested by the vicinity. This habit I found among other Cape Verde Islanders, but in a modified degree. I found it also as marked as in this case in two or three narrators in the Bahamas.

[2] The narrator made the gesture for satiety. It consists of passing the index-finger of the right hand across the lips from left to right.

Little shoes from here down. Jump of a man. Pen, paper. Sir Manuel of God. Who denies God for ten *reis*, denies the cross for a cake.

82. THE WONDERFUL TRAVELLERS.[4]

There was a woman who had three sons. They were so poor, they had nothing to eat but what was given them. The king announced that he would marry his daughter to any one who could make a boat to run on land and sea. So the eldest son said, "Mother, I am going to the woods to cut wood for that boat." On his way he met an old man. (It was God.) The old man was full of leprosy, the flies alighted on him, he stank. "My son, where are you going?" asked the old man. "Shut up!" answered the boy, "you stink."—"Go ahead," said the old man, "and good fortune go with you." He went on to the woods, all day he could not make the slightest impression on the smallest tree. The next day the second son went. He too met the old man; he too said, "Shut up! you stink." He too had to return home unsuccessful. Then the youngest (*coude*) went. He had with him a cake (*gufong*) and a bottle of water. When he met the old man, he said, "Oh, poor old man!" and he gave him a piece of his cake. He warmed the water from his bottle in his mouth, with it he washed the sores of the old man. "Manuel, where are you going?" asked the old man. "I'm going to try my fortune making a boat that will run on land and sea."—"Shut your eyes," said the old man. When Manuel opened them, he saw in front of him the finest vessel that ever was built. "Here is your boat," said the old man.

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[1] Meaning it was "two out of three," or "three out of four."

[2] *Variant:* The boy is told that if he can stay in the deserted house over night, the house will be his. . . . Seeing the well-supplied table and the well-made bed, he says, "A table set is to sit to," and "A bed made up is to lie in." . . . When the half-man drops, he says, "I can't fight with half a man." When "the biggest giant ever seen" appears, the boy proves stronger, but less quick. . . . He drops the giant through a trap-door. In the morning they come and ask him if he has seen anything. "No, I haven't seen anything." — "The house is yours." (Cab' Verde.)

[3] Here "The Wonderful Travellers" was spliced.

[4] Informant, Miguel Gomes of Cab' Verde.— Compare Italy, Pentamerone, 309–316; Bahamas, MAFLS 13 : No. 20; Philippines, MAFLS 12 : 89–116. Comparative, Bolte u. Polívka, LXXI.

Manuel went on, he passed by a man holding up a cliff. "What are you doing?" asked Manuel. "The man is more than a man."—"This is nothing," answered the man. "I am just up from a sick-bed, and I am trying to see if I have any strength left."——"Do you want to join my crew?" asked Manuel. "Yes," said the man. They went on, they passed by a man pointing a gun into the sky. "What are you doing?" they asked. "The Virgin Mary is asleep, there's a fly on her cheek, I'm going to shoot it off," answered the man. They took him along; they went on, they met a man who was catching bulls and horses and donkeys to eat them raw. "What are you doing?"—"Oh, nothing much. I'm just up from a sick-bed, and I'm testing my appetite." They took him along; they went on, they met a man with one foot here and one foot in California. "What is this?"—"I'm just up from a sick-bed, and I'm trying [to see] if I can run." They took him along; they went on, they met a man drinking the ocean dry. "What are you doing?"—"Oh, nothing much. I'm just up from a sick-bed, and I'm trying [to see] what I can drink."—"Stop trying," said Manuel. "You will wreck my ship." At the door of the king's house they dropped anchor. "You have not filled the contract yet," said the king. "The ship must run on land as well as on water."—"That is easy. I have a man who can put this ship on the land." Manuel went to Porter (*Caregador*); he said, "Porter, I have a contract I don't know how I can fill." —"What is it?"—"To put this ship on land."—"That's nothing. Tell the king to bring his people to dance on the ship, so I can have a good load." When they were all on board, Porter put his shoulder under the ship and carried it to the land.[1] "Here is my daughter. You may marry her to-morrow," said the king. But that night Manuel dreamed of the daughter of the Re' Grande, the prettiest woman in the world; so he set sail for the port of the Re' Grande. After he anchored, he invited the royal family to dinner; the next day the king invited him alone. (The sailors did not eat at the king's table.) "I have not come to eat, but to marry your daughter," said Manuel. "Good, but we must make a contract," said the king. "You haven't much to eat on your table," said Manuel. (There was almost enough for four hundred persons.) "I have a man on shipboard who can eat all you have here."—"If you produce a man who can eat all this, we need no further contract," said the king. Manuel went to Eater (*Comedor*), and said, "Eater, I have a contract I don't know how I can fill."—"What is it?"—"To eat food enough for four hundred men." Eater went to the palace and ate up everything on the table. Then he went out into the pasture and ate up all the cows and horses there.[2] The king said, "I have an old

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[1] *Variant:* The king has a crowbar (*banca de ferr'*) nobody can budge. Porter puts his hand in the hole, throws up the crowbar, "and I was there myself and saw it disappear in the air." They wait and wait for it to fall all night. Next morning at nine they see it falling, and they run. It falls on the king's house, and smashes it into dust. (Fogo.)

[2] *Variants:* (*a*) The hero arrives at a king's house, where one of the king's daughters lies dead. He undertakes to raise her up (*risesti*) if the king will marry him to her. After he rubs the ointment on the corpse (*finad'*) and she revives, they dress her in a dress made for her marriage, costing fifty-seven *conte de reis*. . . . "There's some dancing to do before you marry her," says the king. To the funeral (*nolhad'*) have come people from seven cities. Four hundred women have cooked the food for them to eat before they go to the church. There are five hundred pots of food, each holding ten *alqueira;* and this is what Eater has to eat. . . . Twice he uses the spoon the king gave him; then, throwing it away, he tips each pot back into his mouth. "Did you disturb me only to come and eat this?" he asks. "We have still some dancing," says the king. He says that four hundred hogsheads of brandy of Cabo Verde will have to be drunk. "Only a *mata biche* [first little drink in the morning "to kill the worm" in the intestines] for me," says Drinker (*Bebedor*). They give him a *baruma*, and he asks for a sledge-hammer (*mailho*) to take off the heads of the casks. (Fogo.)

(*b*) There are two men,— Paul' of Praia, Paul' of Terra Fal [both places in Cab' Verde]. They meet at Mart Ingenho, and Paul' of Praia invites Paul' of Terra Fal to come to his house to a feast and bring his friends with him. They will have to eat up all the food or lose the bet. Paul' of Terra Fal can get no one to go with him, he sets off alone. On his way he meets World-Walker (*Andador de Mund'*), who has his leg tied up to his neck; Hunter (*Monteador*), who can shoot underground at what he aims; Glutton (*Comelão*);

woman here one hundred and ten years old. You have Eater, you must have Runner [*Corredor*] too. Let the old woman and Runner fetch water from a place four miles away. If the old woman returns here before Runner, you lose my daughter; you win her if he returns before the old woman." Manuel went to Runner; he said, "Runner, I have a contract I don't know how I can fill."—"What is it?"—"Fetching water from a place four miles away before an old woman."—"That's nothing. Has she started?"—"No."—"Tell her to start." But just as he himself was ready to start, the old woman, who was a witch, passed an apple under his nose, and down he fell asleep. Then the old woman started, running faster than the wind. On the ship was Hearer (*Oubidor*), his ear open to what was happening everywhere in the world. He learned that Runner was lying asleep, he pointed him out to Shooter (*Tirador*). Shooter shot past his eyes, waking him up. He sprang up, he put one foot on the well, he took the bottle from the old woman, his other foot he swung back to the king's house.[1]

Then the king gave Manuel another bottle, he said that inside of it was his daughter. "Open it, call her by name, Bright-Moon [*Lua Clar'*], out she will come." They sailed away; Manuel said to the crew, "I'm going to show you my wife," he pulled out the bottle. On the top of the mast was sitting a little devil. Down he came, he grabbed the bottle, he made off with it. Manuel called on Shooter. "Very well, but I must smoke first," said Shooter. He rolled a cigarette, he began to smoke.[2] Then he took his gun, he shot at the little devil, he brought him down to the ship. "Give him to me, I'll eat him up," said Eater.[3]

Porter (*Caregador*), with an island on his shoulders; Diviner (*Dibinhador*), who can tell what is happening in heaven as well as on earth; and Gas-Shooter (*Tirador de Fus*), with his finger in his anus, for, if he took it out, the gas would sink the island. . . . Before they can sit down to the feast, Eater has devoured everything, pots and all. (Cab' Verde.)

[1] *Variants:* (*a*) Walker and the old woman have to fill the bottle with water at Cheforis. When the old woman is overtaken by Walker, she says, "Grandson, you are sweating." She wipes his face, she puts a souvenir ring (*anel de memoria*) on his finger, he falls asleep. "O God! our master [*don'*] is dead!" cries Diviner. Hunter is lying in the bow, one eye affected (*melad'*). He rubs his eye, the discharge falls into the sea and kills ten whales. He shoots the souvenir ring off the finger of Walker. (Fogo.)

(*b*) The Negress (*Negra*) has a start of four hours. Walker takes four pounds of tobacco for his pipe, he starts. . . . After the silver ring has been shot off his finger and he awakes, the Negress is within one hour of Praia, and he has eight hours to go. He arrives two hours ahead of her. (Cab' Verde.)

[2] *Variant:* He asks for ten pounds (*libre*) of tobacco, he fills his pipe. Each puff is more than what a locomotive puffs out as it starts. The king has sold corn that day, and the ten empty baskets he fills with the ashes from his pipe. (Fogo.)

[3] *Variants:* (*a*) Here Pedr' Quadrad' declines to marry the king's daughter, but asks the king to fill up his vessel with money. The king obtains money from forty countries;

When they made land, there was the king [the first king] waiting for Manuel to marry his daughter. "Oh, I don't marry a servant," said Manuel. "No girl is prettier than mine," said the king. Manuel pulled out his bottle and called out, "Bright-Moon!" It was night-time, the light shone all over the house, and the other girl was put to shame. Manuel married Bright-Moon, and took half the riches of the kingdom.[1]

(*Variant a.*[2])

There was a king who gave notice throughout the world that whoever made a boat to run on land might marry the princess his daughter. There were a man and a woman had seven sons. The oldest said, "I am going to make some *cuscus.* I am going to make that boat to run on land." When he went, he went with all the equipment. He reached the place where he was going to make the boat, he saw an old man coming towards him. He took three stones, he ran after the man all day. In the afternoon he escaped to the foot of Juão Funal. The man disappeared. Then he returned. He ate his food, he took the road home. Another brother said he was going to make the boat which would run on land. He made some *cuscus.* With his tools he went. He reached the place, he put things on the ground to eat, he saw

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seven men pack the bills on the vessel. They set sail; at midnight, when they reach the Mar de Gulf, an old witch steals all the money. Shooter shoots at her. Next day she, together with the money, drop to the deck. Pedr' Quadrad' goes home, and the richest man there on the island is but his almoner. "I passed that way, and Pedr' Quadrad' gave me a big alms [*esmola*]." (Fogo.)

(*b*) Porter puts all the property of Paul' of Praia on his shoulders. "This is nothing, not ballast enough to keep the wind from blowing me down." Paul' of Praia goes to court, he claims that Paul' of Terra Fal has stolen all his property. The judge gives him a force of four hundred soldiers to fight to get back his property. Diviner warns Paul' of Terra Fal. Gas-Shooter says, "This is nothing. Go ahead of me. I don't want to kill you." When the soldiers approach, he loosens up his finger, he does not pull it out, he blows the soldiers into the sky. They turn into sparrows (?) (*chota*) and fly home. (Cab' Verde.)

[1] *Variant:* Paul' of Terra Fal says he is going to divide the property among those who helped him get it. He has enough without. He divides everything except one needle. Porter says, "This needle belongs to me, I carried the goods away." Gas-Shooter says, "This needle belongs to me, I made way with the soldiers." Walker says, "This needle belongs to me, I beat the Negress." Diviner says, "This needle belongs to me, I saw that Walker was asleep." Eater says, "This needle belongs to me, I ate everything up." —"Each is right," says Paul' of Terra Fal; and he takes the case to court, but he cannot get a decision. "I'll settle the case," says Gas-Shooter. He loosens up, he blows the others out of sight. They never return, and Gas-Shooter takes the things and makes Terra Fal the richest place in the country. "I know some of the rich men who have come from there." The *offerice* was: "This is of the sea, this is of the land. He who knew this word was St. Anton of Lisbon. [Desse di mar, desse di terra. Quemque sabe esta palabra foi San Anton de Lisboa.]" (Cab' Verde.)

[2] Informant, Antonio Soares Rosa of Fogo. Recorded by Matilde Bensaude and E.C.P.

an old man coming towards him. He picked up three stones, he ran after the old man all day. In the afternoon the man disappeared, he escaped to the foot of Juão Funal. The man turned back. When he came, he ate his *cuscus* with milk, he took the road home. . . . [All the sons went.] The last son said, "I am going to make some *cuscus*. I am going to make that boat which will run on land." He took his tools, he went. When he came to the place, he put all on the ground, he cut wood until the ground was full of wood all cut up. He sat down to breakfast. He saw the old man coming towards him. He began to eat, and covered the food with the cloth. He called the old man; he said, "You do well, sir, to come for breakfast." When he had sat down, he asked Pedr' what he was doing there? He said, "The time has come for you to ask. Sir King announced throughout the world that whoever made a boat to run on land he would marry to his daughter." He said, "Pira, are you going to make the boat?" He said, "Faith in God, I will make it." He said, "Pira, lie down a while and sleep." He said, "Do not let me sleep." After he had slept, this old man called him. When he woke up, he found the boat all ready. He lifted anchor, he set out on the voyage, he went to seek for sailors. First he met Smart. He said, "Smart, do you want to go on my boat?" He said, "I want to, let's go!" They went a little way, they met Eater. He said, "Eater, you want to go with me on my boat?"—"Let's go!" He went a little way, he met Drinker. He said, "You want to go on my boat?" He said, "Let's go!" He went a little way, they met Diviner. He said, "You want to go with me on my boat?" He said, "Let's go!" He went a little way, he met Hunter. He said, "You want to go on my boat?" He said, "Let's go!" Then they anchored in the port of the king. Pira went to the king's. The king told him it was well that he had made a boat to run on land, still the bargain was not completed. He had to eat a hundred cows within three months; if not, he would not marry his daughter. Then he went on board to weep. Eater said to him, "Why are you sad to-day?"—"Sir King gave me six hogsheads of wine to drink in three days, if I desire to marry his daughter." He said, "That is nothing;" he said, "Sit down to rest wherever you like." He took a crowbar, he started. When they arrived, he made a hole in a hogshead, the wine flowed out very slowly. Drinker said, "Behead the barrel you gave me." Within three days there was no wine. Then he took a crowbar and carried these barrels empty to the house of the king. Pira went to the king. He said, "I have finished." The king said to him, "Our bargain is not yet completed. You are to carry a bottle to the fountain of Cheforiz [*chafariz*, 'fountain'], and the old woman another bottle. If the old woman comes in first, I will give [her] half of my estate; if you get it first, you shall marry the princess my daughter." Pedr' came to the boat, sat down sad. Smart said, "Why are you sad to-day, Pedr'?" He said, "I am sad because Sir King has given the old witch a bottle, he gave me another bottle, the one of us who gets water in the fountain of Cheforiz he will pay. If it is me who gets it first, he will marry me to his daughter. If the old witch gets it first, he will give her half his estate." The old woman came early in the afternoon, she called Pedr'. He said, "I will catch up with you on the road." Pira slept all night. In the morning Diviner divined where the old woman was. He told Smart the old woman was in such a place. He got up, he put one foot on board the boat, he put one foot at the mouth of the fountain, he reached out his hand, he took the water, he met the old woman on the road. When he met the old woman on the road, the old woman said, "Smart, lay down your head, I will look for bugs, look for lice." She put the skull of a corpse under his head. He fell asleep. On the boat Diviner divined that Smart had got the water, met the old woman on the road, the old woman had put the skull of a corpse under his head, he had slept, he was still sleeping. Hunter took a gun. He got up on the deck. He said, "Let some one point a finger straight at that skull of a corpse." When Hunter shot, the skull from a corpse flew up, and Smart got up, dazed with sleep. He suspected that the old woman had carried the bottle to the house of the king. He went, all the same. When the old woman had reached the door of the king, Smart arrived; he took the bottle from the old woman, he gave her a slap; the old woman disappeared, and has been lost to sight to this day. And then the king procured twenty-four priests; they published the bans on the fifteenth, and married on the twenty-fourth.

Little shoes run from here down, little shoes run from here up. We fall on our back, break our back. We fall sidewise, we break our side. We go to the house of people who eat chestnuts. They are belching through the nose. The little boys are all with pinch in the finger. The little girls cry and sing. The little girls go to the fountain; they go pullets, they return hens; this is because they are light, they have no head. On the day the lady Maria will marry, may she have a feast for all the world to eat, and what is left of it run to the sea like the flood in the arroyo!

83. THE SACK OF LIES.[1]

There was a woman had a child born with a whistle in his hand. He would go out and whistle, and all the rats of the world would come to listen to him. He would shut them up in a corral. At night he would open the corral and let them out. When the king heard of this whistle, he thought it was too valuable for the boy to own. Then the king planned with his family what they would do to get the whistle away from the boy.[2] First to come to the boy was a little Negress of whom the king did not think much. The little Negress said, "Boy, sell me your whistle."—"No, I cannot sell it to you."—"Why not? I'll give you twenty dollars for it."—"I cannot sell it to you; but if you lie with me,[3] I will give it to you." The little Negress lay with him. When they had carried out the plan, she asked him for the whistle. He said to her, "No, I will not give it to you; and if you take it, I will tell the princess what you did." Second to come was the princess. She said to him, "Boy, sell me your whistle."—"No, I cannot sell it."—"Why not? I will give you twenty dollars for it."—"I cannot sell it."—"What do you want for it?"—"If I were not a little fellow, and you were not a princess, if you lay with me, I would give you the whistle." The princess lay with him. When they had carried out the plan, the princess asked for the whistle. "No, you cannot get it; and if you take it, I will tell the queen what you did." Third to come was Lady Queen. She said, "Boy, sell me your whistle."—"No, I cannot sell it."—"Why not? I will give you twenty dollars for it."—"I cannot sell it."—"What do you want for it?"—"If I were not a little fellow, and you were not the Lady Queen, if you lay with me, I would give you the whistle." The queen lay with him. When they had carried out the plan, she asked him for the whistle. "No, you cannot get it; and if you take it, I will tell the king what you did." Fourth to come was Sir King. He said, "Boy, sell me your whistle."—"No, I cannot sell it."—"Why not? I will give you twenty dollars for it."—"I cannot sell it."—"What do you want for it?" —"If I were not a little fellow, and you were not the king, and you ran with that mare of mine,[1] I would give you the whistle." The king ran with the mare. When he had finished, he asked [the boy] for the whistle. The boy said to him, "You cannot get it; and if you take it from me, I will tell the Lady Queen what you did." The king said, "Boy, to-morrow come to my house to tell me seven [2] sacks of lies; and if you do not tell them, I will kill you." The next day the boy arrived at the king's house; the sacks were ready, and the cords to tie them with, when he began. When he began to tell what the little Negress did, the little Negress said, "You are a liar!"[3] He said, "Tie up one sack." He started to tell what the princess did. The princess said, "You are a liar!" He said, "Tie up another sack." He turned to tell what the queen did. The queen said, "You are a liar!"—"Tie up another sack." He turned to tell what the king did. The king said, "Boy, you are a devil. Get your things and get out from here!"

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[1] Informant, Antonio Soares Rosa of Fogo.

[2] *Variant:* Sir King tells the rat-whistler to take two rats into the country, raise them, and divide them with him. (Boa Vista.)

[3] *Variant:* "If you let me put Joachim (or Jack) in prison (*Jaq in calabos'*)." (Boa Vista.)—"Jaq" is the pet name (*nome de casa*) for "Joachim."

Little Negress did it; Princess did it, she did not know Little Negress did it; Lady Queen did it, she did not know Princess did it; Sir King did it, he did not know Lady Queen did it; the mare did it, she did not know Sir King did it. Here are the seven sacks of lies for you.[4]

84.[5] THE PRINCESS WHO ASKS RIDDLES: THE SACK OF LIES.

There was a man married to a woman. Married sixteen years, they had no child. Then they had a son. They named him Manuel de Piedad. His father gave him a good education for ten years. When he was seventeen years old, his father died. His mother became poor. One day Manuel was twenty years old, he read in the paper that the king would give a fortune to any one who could guess the riddles of the princess. Manuel told his mother that he saw in the paper [something] that they could make a living out of, and that he was going to the king's house to guess the riddles of the princess. His mother begged him, "Do not go! Do you not know that anybody who does not guess her riddles will die, and twenty-five men have already died there? Nobody escapes." Manuel said to her, "I am going, dead or alive."

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[1] *Variant:* A leprous she-ass. (Boa Vista.)

[2] *Variant:* Six. (Boa Vista.)

[3] *Variant:* The boy opens the first sack. He says, "The first day a servant of the king came to me and asked me to sell my whistle. I told her it would be necessary to put Jack in prison."—"A lie, Sir King!" (Boa Vista.)

[4] I may say that we discussed the method of enumerating without coming to any conclusion satisfactory to any of us.

[5] Informant, Antonio da Graça of San Nicolao.— Compare, for "The Princess who asks Riddles," Portugal, Braga, LVI; Portugal, Coelho, XXXVIII; Gold Coast, Barker and Sinclair, 171–175; Philippines, JAFL 19 : 104–105. Comparative, Bolte u. Polívka, XXII.

His mother made him three loaves of bread and three cakes. She put poison into the three cakes. She told him the cakes were for him, the bread was for his donkey. The name of his donkey was Paul'. After they had travelled all the morning, Manuel felt hungry. He got off his donkey, and he found the bread and the cakes in his bag. The bread was hard, and the cakes were soft. He said to himself, "Paul' has carried me well; I will give him the soft cakes, and eat the hard bread myself." When Paul' ate the cake, he fell down dead. Manuel said, "My poor little donkey is dead!" He started on. After he had gone about twenty steps, he saw three vultures fly and alight on the donkey and pull out the entrails. As soon as they started to eat, all three dropped dead. Manuel came back, tied the birds together, strung them over his shoulder. He went on, he passed by seven robbers. They asked him if he would sell them his vultures. He sold them for half a dollar apiece. Then he waited to see what the robbers would do with them. One of the robbers began to pluck the birds, then to cook them. Then all of them sat down to eat. As soon as they began to eat, they dropped over dead. He said, "I have a riddle now for the princess:—

"The cake kills Paul',
Paul' kills three,
Three kill seven.

The princess will not be able to guess this riddle."

When he arrived at the king's house, he was so guileless, they made light of him. He said he had come to ask the princess a riddle. The king asked him, "Do you know what you are doing?" He said, "Yes, I know. If the princess guesses my riddle, you will cut off my neck. If she does not guess it, I shall get a fortune." Then he asked the princess, "What is the thing? —

"The cake kills Paul',
Paul' kills three,
And three kill seven?"

The princess waited twenty minutes without answering him. Then the princess told the king that she could not guess that riddle.

But the king was unwilling to lose the fortune. He considered making a plan to rob Manuel of the fortune. He said to Manuel, "You have still something to do before you receive the fortune. Here are three rabbits, set them free in the mountains, then in thirty days give them back to me fattened up, you will receive the fortune." Manuel took the three rabbits, he carried them off to the mountains. He was very downcast. He said, "O God! if I set them free here, how can I ever find them again?" Just then he saw an old woman standing near him. She said to him, "My son, why are you so troubled?"—"Old Lady, I am wondering how I shall find these rabbits again if I let them free." The old woman gave him a whistle; she said to him, "Whenever you want them, blow this whistle; wherever they are, they will come to you."[1] Then the old woman disappeared. Manuel was happy. He built himself a shelter. There he staid for fifteen days. Then he thought he would try the whistle. He blew, the rabbits came jumping, *quich*, *quich*, *quich*. "All right!" He ran his hand along their backs, he felt them sleek and fat.

On the twentieth day, the king told the princess to disguise herself, to go into the mountains and offer the boy any amount of money he wanted for one of the rabbits. When the princess reached the mountains, she asked Manuel, "What are you doing here?"—"I am fattening three little rabbits to take to Sir King." —"What, in this mountain! Do you think you can find them again?"—"Yes, I can find them."—"I wish to see you do it." He blew his whistle. They came jumping up, fatter than they were. One of them had a black spot. She said to [the boy], "Sell me that spotted one."—"No, I have no orders to sell it. I have to take it to the king." The princess insisted, she offered him a big bag of money she had with her. "No, I will not sell it unless you give me the gold heart you have hanging on your neck." The princess had to give him the gold heart for the rabbit. She put it in a basket, she covered it with a cloth. She put the basket in front of her on her horse. She went her way. After she left, Manuel regretted the loss of his rabbit. He thought he would whistle for it. As soon as he whistled, the rabbit jumped out of the basket and ran back to him.

When the princess reached home, she told them what had happened to her. The queen said to her, "You do not know much. Now, I am going to go for him now." The queen put on a shabby dress. She went out into the mountains, she found Manuel. Manuel said to himself, "First it was the daughter, now it is the mother. I will settle her." The queen asked him, "Boy, what are you doing here?"—"I am fattening three little rabbits to take to the king in eight days."—"You talk about fattening rabbits in this desert! How can you fatten them? You cannot see them."—"I can see them any time I wish."—"Let me see you." He pulled out his whistle, he blew, his three rabbits presented themselves. The queen said to him, "Sell me that one with the black spot. I have money here to make you rich for life."—"No, I would not sell it for any money in the world; but I will give it to you in exchange for the bracelet that you have on your arm." The queen said that did not cost much. "Here, give me the rabbit." He put the rabbit in her basket. Manuel said, "This is the second time I am going to try my whistle. The third time may be the gallows." When the queen was a little way off, he whistled, the rabbit jumped out of the basket and came back.

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[1] Compare Germany, Grimm, 2 : 249–250 (Tale 165).

When the queen arrived, the king said to her, "I thought you were wise." The queen answered, "That little fellow has the devil in him." The king said, "Now, it is I who go." He made an iron cage. He disguised himself as an old shepherd. When he found Manuel in his hut, he said to him, "Boy, what are you doing here?"—"I am fattening three little rabbits to take to the king."—"Rabbits! Strange! I should like to see rabbits in these mountains!" Manuel said to him, "You would like to see them?" He blew his whistle. The rabbits jumped up. "Indeed, they are fat. Sell me this one with the black spot. I will give you as much money as you wish."—"No, I will not sell it for any amount of money; but I will give it to you in exchange for that ring you have on your finger." The ring the king was wearing had his name in it. "I will give you this ring, but my name is on the other side of it. Do not put it on before anybody, because that would bring me into contempt."—"This is business. If you give me the ring for the rabbit, I will do what I like with it." The king gave him the ring, he took the rabbit, he put it in the iron cage, he left. All the rest of the day Manuel whistled for the rabbits, but only two came. He said to himself, "Now you are in a lasso."

Three days later the thirty days were up; Manuel took the two rabbits, he started for the city. He met the same old woman at the same place he met her going out. The old woman said to him, The little rabbit which they stole from you is disgusted at being alone. Before you reach the king's house, whistle, it will come to you." When Manuel passed the city gate, he whistled, the lost rabbit jumped up and joined the others. Manuel said, "He is thin, but I will take care of him." When he came to the king's house, the king said to him, "Manuel, two of the rabbits are nice and fat. What is the matter with the third?"—"Three days before I came, that rabbit with the black spot got diarrhœa, that made him thin."— "Manuel, I see you are a big liar. You are to fill a sack full of lies, which will complete our account."—"Get your sack ready. I will start." Manuel said, "When I was out in the mountains, the princess came to buy a rabbit." The princess said to him, "You lie!"—"Put it in the sack!"—"How do you know that she was the princess?"—"I have her golden heart."—"You lie!"—"Put it in the sack! . . . A few days later the queen came to buy a rabbit."—"You lie!"—"Put it in the sack!"—"How do you know that it was the queen?"—"I have her bracelet."—"You lie!"—"Into the sack! Into the sack!— When it lacked three days of the time for my return, the king came to buy a rabbit." The king said to him, "You lie! The sack is full! The sack is full!"[1]

Then Manuel got his fortune. He took it back to his mother. They were well off [?].

85. THE PRINCESS WHO ASKS RIDDLES.[2]

There was a king had a daughter, an asker of riddles. The king announced that he would give his daughter in marriage to any one who could guess her riddle and ask her what she could not guess. If the princess caught him, she would have him killed; and if he caught the princess, he would marry her. Every one was afraid to try.

There was a woman who had a half-witted son, his name was Half-Wit. He told his mother that he was going to try for the princess. His mother begged him not to try, "because none of the boys who are good scholars will try, and yet you, who are without schooling or education, want to try. You will surely be killed." Nevertheless he asked his mother to make him some bread to eat on his journey. She made him some bread, she put poison in it.

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[1] The king said this to keep Manuel from telling about his ring.

[2] Informant, Pedro Teixeira of Fogo.

The boy had a donkey which was called Mátamáta. Early in the morning he set out for the king's house. After a little he felt hungry, he took out his bread to eat. Whenever he was going to eat, he would give his donkey to eat. This time, when he gave the donkey some of his bread, the donkey fell down dead. As he was grieving about the donkey, he saw three crows alight on the carcass of the donkey. As soon as they began to eat, they too died. Then seven more crows fell on the three to eat. They dropped dead. "Here I have a fine riddle for the princess," he said to himself. "I left home with Mátamáta and some bread. I broke it in halves, I gave a piece to Mátamáta. Mátamáta fell dead. Three crows began to eat Mátamáta, they fell dead. Seven more crows began to eat the three, they fell dead too." [1]

He went on a little farther, he met a sow with three little pigs. He dropped on his knees, he said a prayer, he took one of the little pigs, he made a fire, he cooked it, he ate. He said, "Now I have another good riddle to ask the princess. I met a sow with three little pigs. With three words to God one of them served for my dinner." [2] When he arrived at the palace of the king, he said that he came to race [3] with the princess. The king asked him, "Do you understand that if you catch her with a riddle, you will marry her; if she catches you, you will die?" The boy said, "I know," and he agreed. "Only let me start first."—"Very well," said the king. "What is a thing [*Cusa é uma cousa*],[4]—

"Half kills one,
One kills three,
Three kill seven?

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[1] *Variant:* "Pirlas, Manca and Mátamáta. Pirlas kills one, the others are left. Seven robbers surround me, shoot, eat, and die [?] as they go. [Pirlas, Manca e Mátamáta. A Pirlas matou um, o resto ficou. Os séte ladroes fes me investida, tirou, comeu, e morerano andando.]" (San Nicolao.)

[2] *Variant:* He meets a sow heavy with young. He shoots at her, she is frightened and gives birth. "I drink water neither of sky nor of earth. If I live, this is a case to tell to whomsoever wishes to hear a riddle. [Eu bibi agua nau do céo, e nau da terra. Se eu estou vivo este é um caso para contar para quer quere ouvir o adivinho.]" (San Nicolao.) — It is the blood of one of the little pigs he drinks.

[3] This was the word used by my interpreter in translating *disafio*. Compare a similar use of "race" in the Bahamas. To "race" in asking riddles is *purgunta dibinahson disafio*. The "race" consists, not in the number of riddles asked, but in the difficulty experienced in answering them.

[4] The regular opening in asking a riddle. It may begin also with "*Cusa, cusa?*" or with "*Cusa é um cousa?*" Both *cusa* and *cousa* are from the Portuguese word *coisa* ("thing").

What is a thing,—

"One meets one,
With three words to God
One served for my dinner?"

The princess took her books, she looked on every leaf, she could find no answers. She called Half-Wit; she said to him, "I will let you stay with me in my room if you will tell me the answers." He agreed; "but only if you give me your ring first." She gave him the ring, he told her the answers. Then she ran, she entered her room, she left him in the street, she did not fulfil her promise. The next morning she told her father that she knew the answers to the boy's riddles. The king was pleased. He told Half-Wit that his daughter had guessed his riddles. "My father was a hunter, and a good hunter," Half-Wit said to him, "whereas I am unskilful, a mere beginner. I shot at a cock, I did not bring down the cock, I got merely one of its feathers." And he showed the king the ring of the princess.

Then the king published the wedding. He published it with sixteen priests, he married him with twenty-four priests. He gave a feast lasting seven years and one day, and that last day was the Fourth of July,[1] which they still celebrate in the country.

86. THE STOLEN RING.[2]

There was a boy who was fifteen years old and who did not like going to school. One day he met two fishermen. When he came home, he said to his mother, "Mamma, don't you know, a fisherman is the last fellow to die of hunger? There's always fish for him to catch." His mother said to him, "Do you want a fishing-line?"—"Yes'm, a fishing-line and a fish-hook too." He went fishing with the two fishermen for a week. On Sunday they did not want to go fishing, but the boy told his mother that he was going fishing. His mother said to him, "Don't go! It's bad weather for fishing on Sunday." When he went, the sea was wild, and the weather was bad. He sat down to wait for the tide to ebb. By ten o'clock the tide was low, he went down and got two shell-fish. He said to himself, "God will give me some fish."

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[1] At home the day mentioned would probably be St. John's Day.

[2] Informant, Antonio da Graça of San Nicolao. — Compare Arabs, Prym and Socin, LXVII; Philippines, Cole, 210–211; Philippines, MAFLS 12 : 79–89; India, Jacobs 3: 97–99; Santals, Bompas, XXII. Comparative: Bolte u. Polívka, CIV *a;* Aarne, 3–82; Dähnhardt, IV, ch. 7.

He baited his hook. The fish stole the first bait, but with the second he caught a fish. When he pulled it up, he put it on top of the rocks. It was a fish siren. The siren said to him, "Loose me, let me go!"—"No, I will not let you go."—"Loose me, let me go, because I'm not a fish! If you loose me, let me go, I will give you a charm, so that you need fish no more."—"Go get the charm! but you must go with the hook in; and if you delay very long, I will pull you up again." She dived down, she brought up a ring on her finger. The boy said to her, "No, I don't want a ring, I want fish." The siren said to him, "With this ring you will get fish, you will get money, you will get everything you wish." The boy said to her, "I do not trust you. You must ask for these things with your own mouth." She asked the ring to give her a table fully served. He sat down to eat. He had on a shirt with a long tail. The siren turned up the tail of his shirt, she filled it with money. He said to her, "God goes with you," and he threw his fishing-pole into the sea. When he reached home, his mother saw no fish; she said to him, "You see what I told you about fishing on Sunday?" He gave the ring to his mother. He said to her, "This ring will give you whatever you wish. It will give you rations to last a month." It built her a house with everything in it which she needed. As for the boy, he went out to have a good time.

One day, on his way home, he found a little dog crying. He said, "Poor hungry little dog!" He tucked it under his coat, he took it home to his mother. It was a wretched-looking little dog, his mother did not like it. Next day, on his way home, he found a little cat crying. He took it home also. His mother said to him, "Boy, you are crazy! Don't you know that a dog doesn't like a cat?" Next day, on his way home, he found a little rat crying. He picked it up, he took it home. His mother said to him, "This is a nice thing you are doing. First you bring a dog, then you bring a cat. The dog does not like the cat. Then you bring a rat, which the cat does not like."—"Mother, tie each separate, feed them three times a day. In a week tell me if they are not friends." In a week they were all playing together like three brothers.

The mother of Seocenho had a sister living in San Anton who did not care for her because she was poor. Well, this woman heard that her sister in San Nicolao was getting rich. She decided to cross over to San Nicolao to ascertain for certain. The day she went was the day that her sister asked the ring for money. Her sister had a friend she brought with her. They were in the next room. She peeped into the room where her sister was talking to the ring. She turned; she said to her friend, "The riches of my sister come from that ring. Let us steal it from her to-night!" They stole it. The next day they went to San Anton. A month passed; the woman looked for the ring to ask it for money for the month, but she could not find the ring. Well, another month passed, still she could not find the ring; but she did not tell her son. But he went to where were the dog, the cat, and the rat. They turned to jump on him to show him that they were hungry. He asked his mother if she had fed them. "No, we have no milk in the house."—"Why? Doesn't the ring give you money?"—"No, I have lost the ring." Seocenho scratched his head; he said, "God! Who trusts in a woman always repents."

One day the dog sniffed at the wind. He said to the cat and rat, "That ring went to San Anton." Rat said to him, "If that ring is in San Anton, we must go there to get it." They went down to Porto Preguisa one hour past noon. There Dog said to Cat, "You must jump into the water." Cat said, "I don't know how to swim." Dog said, "Then how are we going to get the ring?" Cat and Rat said to Dog, "Do you drop into the sea first."—"No, you two will go first." He took them, he threw them into the sea. He dropped too. He said to them, "Jump on my back." They crossed to San Anton. It was still daylight. They waited until night before starting to go to the house. When they arrived, Dog said to them, "I'll stay here in the kitchen near the hearth, you go on." Rat said to Dog, "I know that you are hungry. The first thing I'll look for will be a piece of meat. I'll send it to you by Cat." After Rat sent the meat for Dog, he looked about, he found the ring. He went to meet Cat. He said, "I've found the ring. It was tied up in a handkerchief in a little box. I gnawed through the box and the handkerchief. I took the ring. Now I'm going into the closet, I will break the dishes, the people will call for you." When the woman heard the rat, she cried out, "Jesus! Where did that rat come from? God! can't you send me a cat?" As soon as the cat heard these words, the cat miaowed at the door; and the woman said, "O God! have you sent me a cat as quick as that?" The woman opened the door. Rat said softly to Cat, "Here I am." Then the woman opened the door for the cat to run out with the rat. They all ran down to the seashore.

Dog said to them, "Climb upon my back." They climbed up, they left for San Nicolao. In the middle of the sea Dog asked Rat, "Have you the ring?"—"Yes, on my finger." Dog said to him, "Give it to me, I want it." Rat said, "You have no finger to put it on." Dog said, "If you do not give it to me, I shall drown." Rat said, "You have no place to put it. Your mouth is too big. You will lose it." Cat said, "Give it to him. If you do not give it to him, he will drown us here." Then Rat gave Dog the ring. He put it in his mouth. Then Dog opened his mouth, the ring fell down to the bottom of the sea. They reached the land. Rat said, "All our work for nothing! You lost the ring because your mouth was too big."

On shore they saw a number of crabs. Dog said, "Rat, you stand there! — Cat, you stand there! and me, [I will stand] here. We will catch those crabs. They stole the ring." The crabs said, "What did we do for you to catch us?"—"You stole our ring. It is at the bottom of the sea. You must go and get it." A crab who had lost his claw (foot) said, "Well, I'll be the first to go." He went, he looked, he found it. He came and said to them, "I know where it is, but one smaller than I must go get it." A little crab said, "I will go get it. We can't all go to prison." He went, he came back with the ring on his finger. "Is that the ring?" Dog said, "Yes. You are all free." They brought the ring to Seocenho. They said to him, "It was in San Anton. We bring it back." The boy said to his mother, "You see, this is my doing. If I had not been a friend to the dog, the cat, and the rat, where should we be now?" This time he took charge of the ring himself. He said, "The man who trusts in a woman ends in jail or hospital."

87. SEVEN TONGUE-TIPS.[1]

There was a city where a king lived. In this city was a well whose water came from a place where lived seven robbers (*sulteadors*). Every household that wanted water had to give them a person. Now, there were no more households to give a person but the king's. In this city was a man named Jon Porcero. He was the herd of all the pigs in the city; and he was so used to being with pigs, he looked like a pig. There was a boy so knowing, that, in all the colleges of France and Lisbon and England and America, no boy was more knowing than he. He came to the king's house the day the princess was to be sent to the robbers at the well. (As soon as she should reach the well, the water would flow; but the robbers would keep her three days before killing her.) The king's house was covered with black. The boy asked why the king's house was in mourning. They told him there was a well in that city, and seven robbers; and when they wanted the water to flow, they had to send them a person. The time had come to send the king's daughter. The boy asked the king for a gun and a bag (*saralh'*) to go to war, he did not tell him that he was going to save his daughter. He went to the house of the robbers. They were out, and the princess opened the door. "You would better go from here," she said. "Seven robbers live here. Six of them are bad enough; but the seventh is the worst of all, and, if he catches you, he will kill you."—"Let me stay! I'm not afraid of their killing me." The seven robbers arrived. They said, "Yesterday there was one. To-day there are two." With his *machad'* the boy slashed at the robbers, and slashed and slashed until he had killed them all. He cut off the tips of their tongues, and tied them in a handkerchief. He sent the girl (*menina*) home, he told her not to tell who had saved her. She became dumb.

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[1] Informant, Matheus Dias of San Anton.— Compare Portugal, Braga, LII; Spain, De Soto, XXI; Jamaica, P. C. Smith, 57; Jamaica, Milne-Home, 68–69; Jamaica, Pub. FLS 55 : XVII; Yukaghir, PaAM 20 : 12–14. Comparative: JAFL 25 : 258 (note 4); FL 32 : 194–201; Bolte u. Polívka, 1 : 547–550, and CXI.

Next day, early in the morning, Jon Porcero went to the well and found the dead robbers. He cut off the tips of the tongues of seven pigs, he took them to the king, he said it was he who had killed the robbers. The king sent his soldiers to find out if this was true. The soldiers found the robbers with the tips of their tongues cut off, they reported to the king that it was true. So the king made Jon Porcero one of his house-servants. In spite of this position, the princess always looked at him askance. When she had been dumb a year or more, the king had the drum beaten in his fortifications to announce that whoever should make his daughter speak or laugh, to him he would give half of his kingdom.

Meanwhile the boy had gone off to war, to make war on seven nations. In each country he lost a horse, except in the seventh, where he had a horse that could run twenty miles without a drop of sweat. On his way back to the country of the princess he met a shepherd, from whom he bought a goat-skin to make a drum.

Arrived in the city, he beat his drum to proclaim that he had returned victorious from the wars. The princess, who for over a year had not stirred, had only slept and eaten, as soon as she heard the drum, began to move about as if she were crazy. As the boy approached, she moved faster and faster. When the drum stopped, she stopped. The king noticed the effect on her of the drum, and he sent his soldiers to bring the drummer to his house. When he arrived, she went to embrace him, saying that was her husband, the man who had saved her from the robbers. To convince the king, he showed him the tongue-tips; and the king and his soldiers went and fitted them into the mouths of the robbers. The boy married the princess, and enjoyed half of the kingdom. Jon Porcero the king sent back to his pig-sty. The pigs began to bite him. Their teeth had grown long, and they bit and bit and bit him into pieces.[1]

88. THE TWO BROTHERS.[2]

There was a man who had two sons,— one named Bejami, one named José. Bejami learned to be a goldsmith; José, a broom-maker. José married and had two sons. Then his wife died. He went out peddling his brooms, sometimes making a *tiston*[3] a day, sometimes half a *tiston*. He left his children behind, alone.

In that city was a *polon*-tree on which perched a golden bird. It was said that whoever killed the bird would find every morning two bars of gold under his pillow. Everybody had tried, without success, to shoot the bird. One day, after their father went out, the two children went under this *polon* with a gun. One held it, the other pulled the trigger, they killed the bird. The children showed the bird to their father; he took it to his brother Bejami, the goldsmith. Bejami knew that whoever ate the liver of the bird would get two bars of gold every day, but he told José that the bird was not much good. "There's not much gold in it; but leave it here, I'll see what I can make of it."

Then Bejami told his wife to hurry up and take out the liver, cook it, and give it to him. She put it in the pot to cook. Just at that time the sons of the broom-maker went by, they went into the kitchen and saw the piece of liver, they ate it. "Wife, hurry up and give me the liver!" said Bejami. But when she looked in the pot, she found it empty. So she got a chicken and cooked it, and gave its liver to her husband. As soon as he ate the liver, he went to bed. After he had dozed off a while, he looked under the pillow, but he saw nothing there. "I guess it's too early yet," he said, and he went to sleep again. When he woke up, he looked again, but he found nothing.

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[1] *Variant:* He jumps into the water and drowns himself. (Cab' Verde.)

[2] Informant, Quintino Josef Lopes of Fogo.— Compare Portugal, Braga, XLVIII; Spain, De Soto, XXIV; Spain (Catalonia), Maspons, 1 : 25–32; Italy, Pentamerone, 64–78, 88–96; Bengal, Day, 178–184. Comparative, Bolte u. Polívka, 1 : 528–556.

[3] One hundred *reis*, or ten cents. Two hundred *reis* are, or were, the daily wage in the Islands, the wage which corresponded to $1.50 a day for unskilled labor in the United States.

The two boys went to sleep; when they woke up, they found two gold bars under their pillow. They showed them to their father. "Give them to me, I will take them to my brother," he said. "They are mostly brass," said Bejami; "but, since I am a goldsmith, perhaps I can make something out of them." Every morning the two boys found the two gold bars, and every day their father took them to his brother. His brother grew rich.

After a time Bejami told José that his sons were enchanted. "The best thing for you to do is to part from them, otherwise both you and they will die." And so José took the children out into the wilderness and left them. There a rich man happened to be out hunting. "What are you doing here?" he asked the children. "We are just having a good time," they answered. "We are rich. We have no father or mother. We are looking for some one to be our father and mother." The man took the children home with him; he said to his wife, "Wife, we have been married some time, and we have no children. God has sent us these children." The woman was content. She took the boys in, she sent them to school.

One day, on their way home, one boy said to the other, "When mother gives us something to eat to-day, let us refuse it! We'll tell her we want to go out into the world."—"Why don't you eat?" asked the woman. "We don't eat, because we want to go out into the world."—"Eat, at any rate," said the man, "then go if you like." He gave them two suits of clothes just alike, and two horses just alike, and he gave each a clasp-knife. "You will go to cross-roads, where you will separate," he said. "Stick these knives into a tree. If one of you returns to that place and sees the knife of the other rusty, he will know that his brother is in danger."

The boys set out, they arrived at the cross-roads. They stuck the knives into the tree; one went north, the other went south. The one who went north met a blacksmith. This blacksmith had a piece of iron on which he had worked, and before him his father and his grandfather, without making any impression. "Let me help you work that piece of iron!" said the boy; "I'll stay and work, you go to your breakfast." While the smith was gone, the boy made picks, shovels, horseshoes, and all kinds of things, out of the iron, besides a man of iron that could work iron like a machine. When the smith returned and found all these things made, and a man of iron to help him, he was well satisfied. He offered the boy his shop to work in. "I want no shop," answered the boy, "I have done these things just to help you. All I want is a drink of water."—"That I am very sorry I can't give you," said the smith. "The one thing we lack in this city is water. We get water only every six months. In the well is a dragon [*bicha*]. Every six months, to get water, we have to give the dragon in the well a person to devour."—"Why don't you kill that dragon?" asked the boy. "We can't kill the dragon. Nor could our ancestors kill it."—"I'll make myself a sword; and if you show me the well, I'll kill the dragon."

The very day they started for the well the king's daughter was to be thrown in to the dragon. They found her there when they arrived. "I'm going to save you," the boy said to her. "Tell me what sign the dragon gives as it comes up."—"Go your way," said the princess. "Don't come here to suffer with me."—"No, I'm not going away, I'm going to save you. What sign does the dragon give?"—"It comes in thunder and lightning." Soon it thundered and lightened, the water was troubled and became white, then blue, then red as blood. The dragon came up in the blood-red water. The boy took his sword and cut off the seven heads of the dragon. The princess rejoiced; she was safe, the city would now have an abundance of water. She took a ring, a betrothal ring, and gave it to him; she told him to cut off the tips of the seven tongues of the dragon and tie them up in the silk handkerchief she gave him.

In the king's palace was a pigherd. On this day he went to the well for water for his pigs, and there he found the beheaded dragon. He took the heads to the king, he claimed that he killed the dragon. Now, the king had announced that whoever killed the dragon he would marry to the princess. When the king told the princess she was to marry the pigherd, she became dumb. The boy heard of this marriage; he wrote to the king, he told the king to ask the pigherd for the tips of the tongues of the dragon.

The pigherd told the king that he had beaten so hard on the heads of the dragon, he didn't know what had become of the tips of the tongues. The king summoned the boy; the boy showed the seven tongue-tips, and the little ring the princess had given him. Then the king married him to the princess.

This boy was a good huntsman, and he liked hunting. In front of the king's house stood a goat on a flat stone. It had been there since the beginning of the world, and there it danced night and day without stopping. "Why does that goat dance night and day without stopping?" the boy asked the princess. "I don't know," she answered, "my ancestors found it there. People shoot at it without killing it. The goat runs away, and the huntsman runs after it. The goat returns, but the huntsman never returns."—"I am going to get up early to-morrow to kill that goat."—"Don't undertake it!" begged the princess, "every one who has undertaken it is dead and gone."—"I believe I can kill it," he said.

Next morning, when he shot at the goat, the goat ran, and he ran his horse after it. His dog was with him. They ran out into the wilds, where the goat was lost to sight. It was dark and cold, so he gathered brush and made a fire. As he was sitting by it, he looked up into the tree he was under, he saw in it an old woman. (She was the enchanted goat.) "Old woman, what are you doing up there?" he asked. "I'm looking for the goat that was in the city."—"I'm here for the same purpose," he said. "I want to come down to you; but I can't, because I'm afraid of your dog." —"My dog won't hurt you."—"Tie him up, I'm afraid."—"I can't tie him up, I've no rope."—"There's grass there, tie him with that." He tied up the dog with a piece of grass. As soon as the old woman descended, the grass turned into a chain, and she turned them all — boy, horse, and dog — into stone. Then she turned back into a goat and returned to the city. Next day she was in her usual place, but the boy did not come back. They waited for him fifteen days, then they gave him up with the rest.

Meanwhile the other brother returned to the cross-roads to find the clasp-knife rusty. He knew his brother Pedr' was dead or in danger. He followed the road Pedr' had taken. When he arrived in the city, he looked so much like Pedr', that every one took him for his brother. "We told you not to meddle with that goat," they said; "you are lucky to get back at all." He merely listened to them without explaining. They took him to the king's house, where, too, they thought he was the husband of the princess. "Didn't I tell you not to meddle with that goat?" said the princess. "The goat was back thirty days ago, you are lucky to get back at all."—"That time I didn't get the goat, but next time I'll kill her."—"Don't meddle with that goat, you may never come back."—"To-morrow I am going to kill her." He told the princess he wasn't going to bed, he was going to stay up so as to get out very early to kill the goat.

At three in the morning he went out and shot at the goat. The goat ran. With his dog, he ran his horse after it. The goat ran out to the same wild place, where it was dark and cold, and where he lighted a fire and sat down to warm himself. He looked up into the tree, he saw the old woman. "O my little son! what brings you here?"—"The goat I shot at in the city ran here and disappeared."—"I'm after it too," said the old woman. "Tie up your dog, and I'll come down and help you catch that goat."—"I've never tied up my dog since I got him, and I'm not going to tie him up for you. Come down, or I'll kill you."—"My son, I only want to help you kill the goat, and here you are wanting to kill me."—"Come down, my dog won't touch you until I say so."—"I won't come down until you tie him up."—"If you don't come down, I'll believe you are the goat yourself."—"Don't I look like a person? Do I look like a goat?"—"Come down, or I'll send my dog up after you." When she came down, he ordered her to show him his brother. "He has been here thirty days."—"I don't know anything about it. I've been here only four days."—"You are the goat. Unless you show me my brother, I'll kill you."—"Don't kill me! I'll show you your brother, his horse, and his dog. That stone there is your brother; that, his horse; that, his dog."—"Those are stones. It is my brother I want to see, his horse and his dog. Be quick, or I'll kill you!" She took a switch and switched the three stones, they turned into the boy, his horse, and his dog. "I was in a deep sleep," said Pedr'. "You were, indeed, in a deep sleep," answered Paul'. "Had I not come here, you would never have waked up."

There were a million or more stones in that place, and Paul' made the old woman transform them all back with her switch into people. One little stone she passed over. "Transform that stone too," he said, "or I will kill you." When she switched that stone, it became a girl of sixteen, her school-book open in her hand. All the disenchanted went their way, all but this girl. Paul' told Pedr' to take this girl up on his horse. "You are a married man," Paul' said, "I will ride alone." They killed the old woman, and they started for the city.

On the way, Paul' told Pedr' how all in the city had mistaken him, including the princess. Pedr' grew angry, disbelieving Paul' when he said that he had not lain with the princess, and he killed him. Then he was remorseful, he took from his pocket a straw he had got from a rabbit's nest, he put it up the nose of his brother, he brought him back to life.

Arrived in the city, the king welcomed them, he gave a feast in their honor. To it came strangers from all over the world and from England. Among them were the mother and sister and brother of the young girl Paul' had rescued. She had disappeared from home eight years before, when she was eight years old. Her sister recognized her by a little ring. They were all so pleased, they had a fresh feast, and Paul' married the girl. The goat never came back to that city.

(*Variant a.*[1])

There were a man and his wife. They had been married seven years, they had no children. For seven years the man had gone fishing without catching a fish. Then one day he caught a fish. The fish begged him to let it go. "I have been fishing seven years without catching a fish. You are the first fish I've caught. I'm not going to let you go."—"Let me go," begged the fish, "and every time you throw in your line, you'll catch a fish." The man threw back the fish; then he began to take so many fish, he had to send them in with a wagon. He opened a fish-market, he got rich and built a house five stories high. At the end of three years he caught the same fish again. The fish said, "To-day you take me home with you. Your wife will tell you she is going to dress me, but do you dress me yourself. Scale me and cut me open, and don't let a drop of blood fall. Cut me in three pieces. Give one to your wife, one to your dog, and take one yourself. Throw the water you cook me in on your garden." After a while the man's wife gave birth to two boys; the man's dog, to two puppies; and the man's mare, to two foals.[2] Hanging on the bushes in the garden the man found two little golden swords.[1]

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[1] Informant, Antonio Soares Rosa of Fogo.— Compare Portugal, Pub. FLS 9 : XI; Angola, MAFLS 1 : V; Portuguese East Africa, Macdonald, 2 : 341–344; Kabyles, Rivière, 193–199. Comparative, Bolte u. Polívka, LXXXV.

[2] Obviously the third piece should have been given to the mare, not eaten by the man. When, at a later time, I interrogated my informant on this point, however, he insisted on his original distribution.

The boys were named Paul' and Pedr'. They went to school and learned all that was proper for boys to learn; but they were never let out from school or home. "Oh, but this world is a fine place!" one said to the other one day. "Let us ask father to let us go out into it!" When they asked him, at first their father sent them back to school; but then he reconsidered, he decided to let them go out into the world.[2] To each he gave a horse and a dog and a sword. He gave each, too, a little bottle.[3] They ran their horses until they came to a cross-road.[4] One said to the other, "Do you spit in my bottle, and I will spit in yours. When the spittle turns to blood, he who spat will be in danger."[5] Then they parted.

Paul' went on his way; he came to a well, where he met a princess. "What are you doing here?" she asked. "Something is coming to kill me. Go your way, leave me alone to pay the penalty."—"We are going to pay it together," he answered. He laid his head in her lap, he went to sleep. He felt a drop of water on his face, he awoke to find her in tears. "Why do you weep?"—"That thing is coming now to kill me." He cut off the seven heads of the dragon (*bicha*), he cut out its seven tongues, he tied them up in a handkerchief. Then he sent the princess home to tell her father he was free now to draw water.[1]

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[1] *Variants:* (*a*) There are two *compadres*,— one from the north, a rich man; one from the south, a poor man. The rich man invites the poor man to go fishing. The rich man catches fish, the poor man catches nothing. "Compa', give me some of your fish to take to my children. Had I gone to the mountains for charcoal instead of fishing with you, I should have money by now."—"God didn't give you any fish, I won't either." And off the rich man goes, but the poor man stays and catches the enchanted fish. . . . His wife threatens to keep from eating or drinking until he brings her the thing which has bestowed upon him his large catches of fish. . . . The five pieces of fish are distributed to the woman, the mare, the bitch, the garden, and the cupboard. Two little bottles appear in the cupboard. (Fogo.)

(*b*) The enchanted fish (*peixe encantado*) says, "Never tell your wife of your contract with me.". . . One day she says she is going fishing. Her husband catches no fish. "O God! I have lost my luck [*sorte*]." (San Vicente.)

(*c*) There is a rich woman who has a servant. She is a respectable servant. One day she goes to draw water from the water-jar to cook. In the jar she finds a little fish. She says, "I will cook it for Lady Nhanha, and she won't know where it comes from." As she starts to scale the fish, it cries, "Stop! Put me back whence you took me! The punishment God sends you is that you shall give birth to three children. My name is King of Salema." When Lady Nhanha finds she is pregnant, she drives her from the house. (Cab' Verde.)

[2] *Variant:* When the elder twin first asks his mother, she hits him over the head. "You are too little to go out into the world." (Cab' Verde.)

[3] *Variant:* The triplets secure their horses and dogs from their mother by telling her that all the other school-children have horses and dogs. "Buy them for us." Their little dogs turn into lions, being in six months the size of a cow. (Cab' Verde.)

[4] *Variant:* There is a cross at the cross-roads. On the cross is an open book in which is written, "Who takes this road goes and comes back, who takes this other road goes and never comes back." (Fogo.)

[5] *Variants:* (*a*) Blood, which subsequently turns color. (Fogo.)— (*b*) Their respective urine, which subsequently turns to blood. (Cab' Verde.)

A servant of the king came to the well and found the heads of the dragon. He took them to the king, he said it was he who killed the dragon. "Where are the tongues?" asked the king. "I don't know, they are lost," answered the servant. The king planned to have the princess marry the servant.

Paul' wrote a letter to the princess and hung it to his dog's neck. "You will meet a servant at the door," he said to the dog. "Spit on his foot, go on, and take the princess the letter." The king sent four soldiers after the dog to fetch his master and to ask him why he was impudent enough to send a dog to his house. "I'll go to the king of my own accord," said Paul'. He gave the handkerchief with the tongues to the king; he said, "I was impudent enough to save the princess from the dragon, that's why I was impudent enough to send my dog to your house."[2] The king ordered the servant to the gallows, Paul' he married to the princess.

On their way home from the wedding they passed a high house, the highest in the city. "Whose high house is that?" asked Paul'. "I don't know," answered the princess. "I've seen it all my life, but I don't know to whom it belongs. I've heard that whoever enters it never comes out."[3] That night, when they went to bed, he placed a sword between himself and his wife, the sharp edge towards her.[4] "Why this sword?" she asked. "It is the custom in my country." When she went to sleep, he got up and set out for the high house. He knocked; a voice said, "Come in!"—"No, I can't come in. I have no rope to tie my horse." The witch inside threw down one of her body-hairs to tie the horse. When Paul' went in, they began to fight. "Advance, my horse!" cried Paul'. "Thicken up, my hair!" cried the witch. The hair turned into a chain and chained up the horse. Then she killed Paul'.

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[1] *Variant:* The dragon who knows he is the son of King Salem says, "If you had the strength of your father and his sword, you could conquer me."... There is a second dragon with fourteen heads and fourteen tongues for him to cut off. That night he sees the hoop of a barrel rolling past. He follows it with his horse and his lion. Just as he is about to catch it, it turns into a hut with an old woman inside. The hair-chain episode follows. (Cab' Verde.)

[2] *Variant:* The king has sent for four shiploads of scrapers to scrape the pigherd clean for the marriage of the princess.... Paul' bids his dog kiss the king, the queen, and the princess, and urinate into the face of the pigherd. Paul' also sends the tips of the tongues to the king by his dog. (Fogo.)

[3] *Variant:* The king's house is three stories; this, six. It belongs to an old witch "so bad, that even her own people leave her alone." (Cab' Verde.)

[4] *Variants:* (*a*) The hilt towards himself, the point towards her. (Cab' Verde.) — (*b*) "Lie with your face towards the wall, and I will lie facing out. To-night a seven-headed dragon is coming to kill us." (Cab' Verde.)

At this time Pedr' looked at his bottle, he saw blood in it. He went in the direction his brother took, he reached the same city. When he arrived at the king's house, the princess said to him, "O husband! since we have been married, we have lived like strangers." On their way home they passed the high house, he asked her to whom it belonged. "I don't know. I've seen it all my life, but I don't know to whom it belongs. I've heard that whoever enters it never comes out. You asked me that question before. Why do you ask it again?" Pedr' began to think his brother must have been there. When he and the princess went to bed, he placed his sword between them. "Why this sword?" she asked. "It is the custom in my country."—"That is what you answered when I asked you before." Now Pedr' was sure his brother had been there.

When she fell asleep, he got up and went to the high house and knocked. "Come in!"—"No, I have no rope to tie my horse." When she threw down a strand of hair, Pedr' merely laid it on the back of his horse without tying it. Then he went indoors. He met a man, he struck him in the eye. Out flew the eye, it went up to the ceiling and then back again into its socket. He started to fight with the old witch. They fought and fought and fought until he was exhausted. "Advance, my horse!" he cried. "Thicken up, my hair!" she cried; but the hair only fell off the back of the horse, and the horse ran forward to help his master. Then they killed the old witch.[1]

Pedr' told the man he would spare his life if he showed him his brother. The man showed him a trap-door, he let him down by a rope. Pedr' pulled Paul' up. "I'll leave you down there," he called to the man, "unless you tell me where the witch keeps her ointment."[1]—"She keeps it above the door." Pedr' rubbed it on Paul', he came to life. "I was in a deep sleep," said Paul'. "You were dead, and to-day I revived you," said Pedr'. Then they went out from the high house, leaving the man down in the pit.

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[1] *Variants:* (*a*) Paul's dog is called "Mind" (*Sentido*); Pedr's, "Wind" (*Vent'*). Pedr's horse is a diviner (*dibinhador*). He is faster than the wind. He flies into the air and drops down where Pedr' wishes to be. He warns Pedr', when he enters the house of the old witch and she shows him her treasures, to make light of them. When she shows Pedr' her room of gold, he says, "That is nothing, my horse's stall is like that." To the room of silver he says, "That is like my horse's manure-pit." To the room of copper treasure he says, "That is like my dog-kennel." The horse has warned him, too, against the *consumidor.* So there he strikes her with his sword; but he cannot kill her, because she has seven lives. In each of the seven corners of her high house is one of her lives. "Cut my throat," she cries out; but the horse grabs her, and shakes her seven times. Every time he shakes her, down falls a corner of the house. When the house is down, she dies. (Cab' Verde.)

(*b*) Pedr' bids his lion throw the old woman up into the air, catch her, and swallow her, without a drop of blood falling to the ground. (Cab' Verde.)

On their way, when Paul' heard Pedr's story, he grew jealous and killed him. "O Paul'!" said his wife when he returned to her, "how long we've been married! and I don't know yet whether you are a man or a woman." Then Paul' felt remorse about his brother, he returned to the place where he killed him. He rubbed him with the ointment he felt in his pocket, he restored him to life.[2]

89. DUTIFUL AND UNDUTIFUL.[3]

There was a woman had three sons. As she was dying, she called her sons to divide her property. To the eldest two she said, "What do you want me to leave you?" They said, "Money, because with money we can go where we wish." She asked Anton, the youngest (*coude*), what he wanted. He said, "I want your blessing."

There was misery in the land. The two sons with money went out and bought corn. As they were roasting it, the grains scattered. The youngest started to pick them up. They beat his hand with a stick, so that it swelled up. He left them, he walked and walked and walked. He met an old man. "Son, do you know who I am?"—"No."—"I am San Anton, your godfather. Do you wish to live with me?" He went to live with his godfather. One day his godfather found him weeping. "Why do you weep?" he asked. "I have reason to weep. Here I have all I want; but I don't know how my brothers are faring."—"Go and get your brothers to come here." His godfather gave him a little stone. "Go to the field, shut your eyes, and throw the stone at a horse. Ride the horse to find your brothers." He went to the field, he threw the stone, but he took a horse the stone did not hit. "Did I not tell you to take the horse the stone should hit?" said his godfather. "That horse was Mind [*Sentid'*], this is Wind [*Vent'*]." He wanted to go back to change the horse. "Too late," said his godfather, "this horse you must keep."

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[1] *Variant:* The restorative (*ramède*) is an apple in the cupboard (*almario*). It is to be rubbed under the nose. With it Pedr' restores not only his brother and horse and dog, but all the people the witch has destroyed in her pit. She has destroyed all who passed by her on their way to the end of the world. (Cab' Verde.)

[2] Finding a wife for Pedr' gives an opening for "The Three Temptresses" and "The Faithful Friend."

Variant: Pedr' threatens to take Paul', dead or alive, to their parents —"they are the only ones who can judge between us." Then he tells Paul' he must procure for him a wife just like his own. This is an opening for "The Princess who groans." (Cab' Verde.)

[3] Informant, Antonio Soares Rosa.— Compare Spain (Catalonia), Maspons, 1 : 46–49; Mexico, JAFL 25 : 215–219.

He rode to the house of his brothers, he brought them back with him. San Anton asked the eldest, "What would you have me do for you?"—"Give me a horse better than this, and marry me to the handsomest woman in the world." The second brother gave the same answer. The youngest said, "Build me a hut [*func'*], and marry me to the ugliest woman in the world. When I sleep in the hut, let it be head in and foot out."

After he lay down in the hut, an old man passed by and asked for shelter for the night. He was old, tired, a leper. The boy jumped out of the hut and offered it to the old man. "No," said the old man, "I am a leper. It is catching."—"Go in. That is a disease from God. If I catch it, I shall not mind. It is a disease from God." The old man said, "Go behind the hut, and you will find what I have brought." He found a bundle of bedding. He brought it in and made a bed for the old man. The next morning the old man said, "I am God. I am going up to heaven." The boy found a bag of money God had left back of the hut. The boy said, "He left his money. I am going to take it to him." When God reached heaven, he found Anton there with the money. "I left it for you," said God; "but if you don't want it, give it back." God sent him down to his godfather's.

His godfather said, "Call your brothers. I have a message tor them to carry to God." The eldest brother mounted his horse and started for heaven. He met a washerwoman with a child. The child was crying. "Sir, give me a piece of bread for the child! He is hungry." He said, "Give him what you have. If he doesn't like it, let him cry." She said, "A black chicken go ahead of you! [*Galinha pret' ba bu diante!*] Find nothing you wish!"[1] He went on, he came to a brook of running milk. He stopped, he drank, he ate his bread. He came to a brook of running blood. He spurred his horse across it. He came to two roads; which to take, he did not know. He put his note under a stone at the cross-road, he turned back. San Anton asked if God had sent an answer. He said, "He was busy, and sent no answer."

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[1] Compare Portugal, Braga, XX. This wish for good luck or bad is current in the Islands: Galinha branca vae contigo; tudo quanto desejas, encontras. Galinha preta vae contigo, achas nad' que desejas. Or, in dialect, Galinha branc' ba bu diante; galinha pret' ba bu 'tras.

San Anton called the second brother, he sent him with a note to God. He met the washerwoman with a child. The child was crying. "Sir, give me a piece of bread for the child! He is hungry." He said, "Give him what you have. If he doesn't like it, let him cry." She said, "A black chicken go ahead of you! Find nothing you wish!" He went on, he came to a brook of running milk. He stopped, he drank, he ate his bread. He came to a brook of running blood. He spurred his horse across it. He came to two roads; which to take, he did not know. He put his note under a stone at the cross-road, he turned back. San Anton asked if God had sent an answer. He said, "He was busy, and sent no answer."

San Anton called the youngest. "Take this note to God." He rode forth. He met the washerwoman. She said, "Sir, give me a piece of bread for the child!" He jumped down from his horse, he broke his bread in halves, he gave her a half. She asked him not to give so much, but he would give it. When he left her, she said, "A white chicken go ahead of you! Whatever you wish, may you encounter!" He came to a brook of milk. He spurred his horse across. He came to a brook of blood. He spurred across. He came to the cross-roads. He said, "Go, go up, up! The word of God does not lie [*Palabra de Deus ca ta minti*]." He was at once with God. He handed him the note. There he staid for a thousand years. Then God told him to go down to San Anton. "He may want you."—"I came here but yesterday, and to-day you are sending me back?"—"You have been here a thousand years. San Anton may want you. Your two brothers will die and go to hell [*infern'*]. You will die and come up here." He went back to San Anton, and gave him God's answer. His two brothers died, and went to hell. He died, and went to heaven.

When he arrived, there at the door was San Pedr'. He jumped and sat down on San Pedr's chair. San Pedr' tried to get him up. "No," said San Anton; "that is the blessing I gave him, from the seat he sits down in, nobody may make him get up."

90. THE PRINCESS WHO GROANS.[1]

There was a king, he had a princely son. The day the prince was born, a cousin was born likewise. One was called Prince Don Pedr', his cousin was called Good-Friend. They grew up together. When the prince was fifteen years of age, he slept one night, and dreamed of an enchanted princess at the bottom of the sea who was called Aldraba Juliana. In the morning the servant took him breakfast, he ate no breakfast. She took him dinner, he ate no dinner. She took him supper, he ate no supper. Well, his father came to ask him what was the matter with him that he did not eat. He told him how he dreamed of the enchanted princess at the bottom of the sea who was called Aldraba Juliana, how he would not eat or drink if he did not see her. The king told him to eat and drink, he would let him see her.

The king went to a *saibo*, he asked him what he should do for the prince to see that princess. The *saibo* gave him a bottle of sweet-oil. He said, "Give him a kerchief the color of the sky, one the color of the stars, one the color of the moon, and give him, too, a horse; let him mount this horse and go to the side of the sea; let him drop in half of this oil; let him say to the sea, 'Open in front, close behind;' the first house he comes to will be the house of the enchanted princess; let him run his horse, up and down; when he stops at the door of the house, let him ask the servant for a drink; when he drinks, let him pull out the kerchief the color of the sky to wipe his mouth."

Well, after that he ate, he drank. The king gave him a horse, the three kerchiefs, and the bottle of oil. He went to the sea, he dropped in half [of the oil]; he said to the sea, "Open in front, close behind." He sped on seven days and seven nights. On the eighth day he came to a house. He ran his horse, he went up and down. He stopped at the door of the house, he asked the servant for a drink. The servant went in to tell the mistress that a man stood at the door asking for a drink. The mistress said to her, "Put the water in the leaf cup, give him a drink." When he drank, he took out a kerchief the color of the sky, he wiped his mouth. The servant ran in. She said to her mistress, "Your kerchiefs are pretty, but there is one prettier than all those which you have." The princess said to her, "Go ask him to sell it to me." When the servant spoke to him, he said to her, "What is a kerchief, that I should sell it to her? Take it, carry it to her."

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[1] Informant, Pedro Duart of San Nicolao. Collected by Gregorio Teixeira da Silva. Compare Germany, Grimm, Tale 126.

He ran his horse; again he went up, he came down. Again he asked the servant for a drink. The mistress told the servant to give him a drink in a cup. When he drank, he took out the kerchief the color of the stars, he wiped his mouth. The servant ran in such haste, that she broke the cup; she said, "Mistress, if that kerchief was pretty, this one is more than pretty."—"Go ask him to sell it to me." The servant said to him, "Mistress says for you to sell that kerchief." He said to her, "What is a kerchief, that I should sell it? Take it, carry it to her."

The prince ran his horse; again he went up, he came down, he asked the servant for a drink. The lady said, "Put water in my cup of silver, give him a drink." When he drank, he took out the kerchief the color of the moon, he wiped his mouth. The servant ran so hard, that she broke a leg and did not feel it. "Mistress, those two are nothing, if you saw this one. It is the prettiest thing I have seen in the world." She said to her, "Go ask him to sell it to me." She said to the prince, "Mistress says for you to sell her this kerchief." The prince said to her, "What is a kerchief, that I should sell it to her? Go tell her that for her to get it, my hand has only to be in hers." When she told her mistress, she said, "Stretch out your hand from that window, he will reach it to you." When the princess stretched out her hand to take it, the prince took her by the hand, pulled her out, put her on the seat of his horse. He poured out the rest of the oil; he said, "Sea, open in front, close behind."

The princess gave a groan at the door of her house, she gave a groan in the middle of the sea, she gave another at the shore of the sea. When he arrived with her, the princess became dumb, she would not talk. He went again to the *saibo*, he asked him if there was not something that would make her talk. The *saibo* gave him a violin. He said to him, "Go with this violin. When you reach the door, tune it up, she will smile; play it, she will sing." When the prince reached the door, he tuned up the violin, the princess smiled; he played it, the princess spoke; she said to him, "The three groans that I gave — the one at the door of my house was [for] my servant whom I left behind, the one in the middle of the sea was [for] my sewing-basket which I left behind, the groan which I gave at the shore of the sea was [for] the seat which I have sat in since I was born, that the sun might not shine on me that made you a sinner to take me from there." Then the prince went back, he went to get her servant and her sewing-basket. He returned. They got married. They published with seven priests, married with twenty-one. To this day he is king of the sea besides the land.

91. DUTIFUL AND UNDUTIFUL: THE PRINCESS WHO GROANS.[1]

There was a man who had three sons,— Paul', Anton, and Pedr'. One day Paul' asked his father to let him go out to catch a wild horse. "Do you want my blessing,[2] or *cuscus?*"[3] asked the father. "*Cuscus.*" On his way he met an old woman with a child crying from hunger. "Give me some of your *cuscus* for my child," said the old woman. (That was Santa Maria.) "If one of us has to die of hunger, let the child die," answered Paul'. He went a little farther, he met an old man. (That was God.) The old man asked him to let him hold on to the tail of his horse to help himself along. He dismounted and gave the old man a beating. The old man picked up a little stone and gave it to him. "When you reach the horses," said the old man, "shut your eyes and throw the stone. The horse you hit, you take."

Next day Anton asked his father to let him go out for a horse. "Your brother Paul' went, and hasn't come back," said his father; "if you go, you won't come back, either." But Anton insisted. "Do you want my blessing, or *cuscus?*"—"*Cuscus.*" On his way he met the old woman with the little child crying from hunger. "Give me some of your *cuscus* for my child."—"If one of us has to die of hunger, let the child die," answered Anton. He went a little farther, he met the old man. "Let me hold on to the tail of your horse." He dismounted and beat the old man. "Take this stone," said the old man, "shut your eyes, and throw the stone. The horse you hit, you take."

Next day Pedr' asked his father to let him go out for a horse. "Your two brothers went, they have not come back. If you go, you won't come back, either." But Pedr' insisted. "Do you want my blessing, or *cuscus?*"—"Your blessing." His father blessed him, he gave him *cuscus* too. On his way he met the old woman with the child. "Give me some of your *cuscus* for my child." He broke his *cuscus*, he gave half of it to the old woman. "I'm a grown man; I can stand hunger, but the child can't." He went on, he met the old man. "Let me hold on to the tail of your horse."—"Get up on my horse," said Pedr'. On top of the hill the old man got down and gave Pedr' a little stone. "Take this stone, shut your eyes, throw the stone. The horse you hit, you take."

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[1] Informant, Pedro Teixeira of Fogo.— Compare Portugal, Braga, XI; Portugal, Pub. FLS 9 : XIII.

[2] The blessings (*abenç'*) of the old people are the same as those of the priests. "*Deus pardon*" or "*Virgo Maria pardon,*" they may say.

[3] *Cuscus* is made of corn-meal pounded in the mortar. It is cooked by steaming, a *binti*, or pot with a hole in the bottom, being set over the kettle.

When Pedr' reached the horses, he found that his brothers had picked out the finest two horses in the herd. He closed his eyes, he threw the little stone, he took the horse it hit. That horse was the poorest creature there. "He's crazy to take that horse," exclaimed his brothers, and they rode home ahead of him. His horse was so poor, it took him three days to reach home.

After he had put up his horse and gone to bed, he heard his horse whinnying. Thinking his brothers' horses might have attacked his, he got up and went into the stable. As he opened the door, the light from the horse almost blinded him. He took out the horse, he rode past the king's house. "Sell me your horse," said the king. "I will serve you," he said, "but my horse is to serve me."—"If you are bold enough to say that, you are bold enough to rescue my daughter from her enchantment," said the king. Pedr' began to weep. "If you weep like that," said the horse, "you will kill me."—"I have a right to weep. The king wanted to buy you from me; but I said to him, 'I will serve you, but my horse is to serve me.' Then he said, 'If you are bold enough to say that, you are bold enough to rescue my daughter from her enchantment.' "—"That is nothing," said the horse. "Tell the king to give you a bottle of oil and three handkerchiefs,—one the color of the sky, one the color of the earth, one the color of the sea.[1] Go to the shore, drop the oil in the sea, say, 'Open in front, shut behind.' "

When Pedr' reached the enchanted country at the bottom of the sea, he met a servant of the king, he asked her for a drink of water. "There is a man[2] outside asking for a drink of water," the servant said to the princess. "Take my copper cup, get water out of my pot, give him a drink," ordered the princess. Pedr' drank, he pulled out his handkerchief the color of the sky to wipe his mouth.

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[1] *Variant:* Colors of sun, moon, and stars. (Cab' Verde.)

[2] *Variant: Mulatt' Cab' Verde.* (Cab' Verde.)

The servant said that the man had a handkerchief the like of which she had never seen before. The princess sent back the servant to ask the man to sell it to her. "What is a handkerchief, that I should sell it?" said Pedr', and he gave it to the servant. He went away, he returned and asked again for a drink of water. The servant told the princess. "Take my silver cup and give him a drink," ordered the princess. Pedr' drank, he pulled out his handkerchief the color of the earth. The servant said that this handkerchief was even finer than the other. The princess sent her to buy it. "What is a handkerchief, that I should sell it?" said Pedr', and he gave it to the servant. He went away, he returned, he asked again for a drink of water. "Take my gold cup and give him a drink," ordered the princess. Pedr' drank, he pulled out his handkerchief the color of the sea. The servant ran back in such haste, that she fell down and broke her leg.[1] "Compared with this handkerchief, the others are as nothing," she said. The princess sent her to buy it. "No, I can't sell this handkerchief," said Pedr'. "I will give it to her, but I must give it with my own hand." The princess sent word to him that she could not come out, for she had been charged by her mother never to get up from the seat she sat on.[2] "Let her stretch her hand out through the window, and I'll give her the handkerchief," said Pedr'. The princess stretched out her hand, Pedr' grabbed it, he pulled her out through the window, he put her on his horse.[3]

"Ai!" groaned the princess at the door. "Ai!" she groaned in mid-ocean. "Ai!" she groaned again on landing. Then she became dumb. "Sell me your horse," the king again asked Pedr'. "I will serve you, but my horse is to serve me."—"If you are bold enough to say that, you are bold enough to make my daughter speak," said the king. Pedr' began to weep. "If you weep like that, you will kill me," said the horse. "I have a right to weep. The king wanted to buy you from me; but I said, 'I will serve you, but my horse is to serve me.' Then he said, 'If you are bold enough to say that, you are bold enough to make my daughter speak.'"—"That is nothing," said the horse. "Ask the king to give you three pieces of grape-vine and the best *viola* in Lisbon."

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[1] *Variant:* The first time she falls down three times; the second, six times; the third, nine times. (Cab' Verde.)

[2] *Variant:* Since birth she has not walked. (Cab' Verde.)

[3] *Variant:* He has already staid in her company six days,— six days, which seemed like three. The horse has told him, when he sees him shaking his head, that is a sign to carry her off. (Cab' Verde.)

Pedr' put a piece of grape-vine on the table, he began to play his viola, he sang,[1] —

> "Dona Juliana, enchanted in the depths of the sea,
> Tell me, that first groan, for what was it?"

She smiled. He put down the second piece of grape-vine, and sang,—

> "Dona Juliana, enchanted in the depths of the sea,
> Tell me, that second groan, for what was it?"

She laughed. He put down the third piece of grape-vine, and sang,—

> "Dona Juliana, enchanted in the depths of the sea,
> Tell me, that third groan, for what was it?" —

"The first groan was for leaving the seat my mother wished me on; the second groan was for dropping my ring in the sea; the third groan was for the servant I left behind."

The king rejoiced that his daughter could speak. But again he said to Pedr', "Sell me your horse."—"I will serve you, but my horse is to serve me."—"If you are bold enough to say that, you are bold enough to bring to my daughter the servant she left behind." Pedr' began to weep. "If you weep like that, you will kill me," said the horse. "I have a right to weep. The king wanted to buy you from me; but I said, 'I will serve you, but my horse is to serve me.' Then he said, 'If you are bold enough to say that, you are bold enough to bring to my daughter the servant she left behind.'"—"That is nothing," said the horse. "Ask the king for a bottle of oil, throw the oil in the water, say, 'Open in front, shut behind.'"

The king was glad to have the servant, but again he asked Pedr' to sell him his horse. "I will serve you, but my horse is to serve me."—"If you are bold enough to say that, you are bold enough to bring to my daughter the ring she dropped in the sea." Pedr' began to weep. "If you weep like that, you will kill me," said the horse. "I have a right to weep. The king wanted to buy you from me; but I said, 'I will serve you, but my horse is to serve me.' Then he said, 'If you are bold enough to say that, you are bold enough to bring to my daughter the ring she dropped in the sea.'"—"That is nothing," said the horse. "Sharpen your sword. Throw bait into the sea. All the fish in the sea will gather about it. There will be a shark there with his mouth open. If you cut off his head with your sword, in his belly you will find the ring."[1] When Pedr' brought the ring to the king, the king married him to the princess. The marriage was published by twenty-four priests, and performed by forty-eight.

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[1] *Variant:* For three days after the return home of the princess, not a word does she speak. Then the king sends to the *saib'*. The *saib'* orders a singer (*cantade'ra*) and a player (*tocador*) to sing and play to make her speak.

92. THE PRINCESS WHO GROANS: MAN OR WOMAN?[2]

> Aldraga Jiliana enchanted at the bottom of the sea, seven towers of Babel, who lives on the Gold Mountain,— a place where no male fly ever goes, much less a split of a human.[3]

There was a king who had a son called Bonito. One night he went to sleep, he dreamed of Aldraga Jiliana. When in the morning the servant brought him coffee, he did not take it. She brought him breakfast; when she came, she found the coffee there. She went back, she told the mother of Bonito that she brought him coffee, he did not take it; she brought him breakfast, he did not eat breakfast. Then the queen went to tell Sir King. The king sent to call him, to ask him what was the matter with him, that she brought him coffee and he did not take it, she brought him breakfast and he did not eat breakfast. He said to the king, "You may well ask why he [I] dreamed of the most beautiful face in the world, which was called Aldraga Jiliana enchanted at the bottom of the sea, seven towers of Babel, who lives on the Gold Mountain, where no male fly ever goes, much less a split of a human." He told the king that he was going to find this woman. The king asked how he was going there, the sea had no path.

This prince had an enchanted horse. He went to his horse. The horse told him to ask the king to give him a handful of salt, with three kerchiefs of silk,—one the color of the stars, one the color of the moon, one the color of the sea. He took the salt and the kerchiefs, he got on his horse, he told the king that he was going to the Gold Mountain. The king said to him, "How are you going there? It is a place where no male fly ever goes, much less a split of a human." He went to get the blessing of his father and mother for him to go to the Gold Mountain. They said, "What do you want us to give you, because we shall never see you again?" He said to them that he wanted nothing but their blessing; with faith in God, he would come back, Aldraga Jiliana with him.

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[1] *Variant:* The first groan is for the ring; the second, for the basket at the head of her bed; the third, for the servant left behind. The horse takes Pedr' to a fisherman at the bottom of the sea, and from him he buys the fish which has swallowed the ring. Then at the door of the princess's house Pedr' speaks three times, without getting an answer, to the servant she left behind. The horse shakes his mane, and Pedr' pulls the servant up on his horse. The servant has in her hands the basket from the head of the bed.

[2] Informant, Antonio d'Andrade of Fogo. Recorded by Gregorio Teixeira da Silva. For "Man or Woman," compare Italy, Pentamerone, 295–301; Mpongwe, Nassau, 75.

[3] This paraphrase for a man, "standing, split, and split again," appears untranslatable. Perhaps "split of a fixture" is an approximation.

He got on his horse. The horse said to him, "When we go to the side of the sea, when I am there, give me the spur, throw in the handful of salt, tell the sea to open in front; you follow." On his road for three days, three nights he met not [even] a bird flying. On the fourth day in the morning he stood at the foot of Gold Mountain. He got discouraged. He said to his horse that they saw not a single fisherman, he believed that they were lost in the world. The horse said to him that they were near Gold Mountain. "At about nine o'clock you will meet a man who will give you news of Gold Mountain, but he will tell you that there goes neither male nor female."

Then he went on, he came to a house. He ran his horse, he went up, he came down, he stopped at the door. The servant came to the door, he asked him for a drink. The servant said, "Nhanhâ, there is a man here at the door asking me for a drink." She said to the servant, "Take the cup with a handle, give him a drink." When he drank, he drew out the kerchief the color of the sea, he wiped his mouth. The servant went in. She said, "Nhanhâ, that man has a kerchief, the prettiest thing in the world." She said, "Go ask him to sell it to me." The man said, "Take it to her. Say to her, 'What is a kerchief, that I should sell it to her?'" He turned, he ran his horse. He went, he turned back; he said to the servant, "Do me the favor to give me a drink, because I have travelled a long road, I am very thirsty." The lady said, "Take my silver cup, give him a drink." When he drank, he drew out the kerchief the color of the stars, he wiped his mouth. The servant ran in. She said, "O Nhanhâ! if that kerchief was pretty, this one is still prettier." She said, "Go ask him to sell it to me for any money whatsoever, I will buy it from him." The prince said to her, "What is a kerchief, that I should sell it to her? Take it, carry it to her." He ran his horse, he went down, he went up; he said to the servant again, "Do me the favor to give me a drink, because I came by a very long road. It is the last time that I have to go on my road." The servant said, "'Nha nhanhâ, he asks for a drink; he says that it is the last time that I have to give him a drink for him to go on his road, because he has a very long road." She said, "Go take my gold cup, take it to him to drink." When he drank, he took out the kerchief the color of the moon, he wiped his mouth. The servant flew, she went before her mistress; she said, "O 'nha nhanh'! this is prettier than the other two. Give it to me." 'Nha nhanh' said to her, "Go tell him to sell it to me for any money whatsoever, I will buy it from him." The man said, "Go say to her, 'What is a kerchief, that I should sell it to her?' But this is [a question of] hand of white with white." 'Nha nhanh' said that then she must do without it, because her mother and her father put a charge upon her that the seat she sat in she was not to rise from. She sent the servant to ask the man his name. He said to her, "My name is Marco, son of the King of Mouro Grande." She said to him, "'Nha nhanh' asks if you will not sell her that kerchief?" He said to her, "This kerchief is only from white hand to white hand; if she will not stand, let her but stretch out her hand at the window, my hand to her hand." The servant said, "'Nha nhanh', the two you have are for me, they are worth nothing in comparison with this. I will carry you. You will stretch your hand out of the window. You will take it." The servant carried her. She stretched her hand out of the window. When she stretched out her hand, the prince pulled her out, he put her on the seat of his horse.

She uttered a groan at the door of her house, an exclamation [1] at the wash of the water, a groan in the middle of the sea. When they reached the house of the king, the girl staid without speaking. There was none to make her speak. There came three princes, none could make her speak. Then the king announced [2] that whoever should make speak Aldraga Jiliana enchanted in the depth of the sea, seven towers of Babel, who lives on the Gold Mountain, where no male fly ever goes, much less a split of a human,—to him he would marry her.

Then came Marco, he had an enchanted mule. He sat down in front of his mule. His mule said to him, "This is nothing.

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[1] "*Ai!*" is the exclamation itself.

[2] The announcement is assumed to be made by drum. I have never succeeded in getting a literal translation for *bota band.*

The queen is after you to kill you; but, whatever she says to you, do you tell me; I will save you." He came; he said, "I am Marco. I have the loyalty[1] to make speak Aldraga Jiliana enchanted in the depth of the sea, seven towers of Babel, who lives on Gold Mountain,—a place where no male fly ever goes, much less a split of a human." The mule said to him, "Go, tell him to give you a store [i.e., permission to go into store] to pick up three violins. The first you take, you tune; she will look at you. When she looks at you, put it down there, take another, tune it, she will smile. Put it down, take the other. When you take the other, she will speak."

When she spoke, she said, "That '*ai!*' I uttered at the door of my house was for my servant who staid behind, the groan I gave at the wash of the water was for the hand of people I did not know, the groan I gave in the middle of the sea was for my souvenir ring which dropped there."

The queen said to the king that he had made her talk, but he was not a man. The king said, "He is a man, the lord of men." The queen said, "He is a woman, the mistress of women." The queen said to him, "Marco, you who have the loyalty to make her talk, you have the loyalty to take a grape-vine cutting, to plant it, to trim it back to bear grapes, to give wine to serve at breakfast-time." He went and sat down in front of his mule and cried. The mule asked him, "What is the matter with you, that you are crying?"—"You may well ask, because my queen has given me a grape-vine cutting to plant, to trim it back to bear grapes, to make wine to serve at breakfast-time." She said, "That is nothing." She took a dry grape-vine cutting, she planted it, she trimmed it back; she took the grapes, she pressed them, she made wine to serve for breakfast.

The king said to the queen, "I told you that he was a man, the lord of men." The queen said, "He is a woman, the mistress of women. If you want to know that he is a woman, to-morrow he will go to a farm along with Bonito, for you to see that he is a woman." He went and sat down, crying, in front of his mule. The mule said to him, "Why are you crying?" He said to her, "To-morrow the queen is going to send me with Bonito." The mule said, "When you go, don't take the fruit of women, take only that of men." When they arrived, Bonito took quince, apple, grapes, every kind of fruit; but he took only two apples, he took them in his hand. Bonito said to him, "Take grapes and other fruit." He said, "No, I don't like fruit. These two apples are enough." They went home. Bonito said to the king, "He is a man, lord of men, he took no fruit of women."

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[1] An instance of the misapplication of a word not understood.

The king sent to call the queen. He said to her, "I told you that he was a man, lord of men." The queen said, "He is a woman, mistress of women. If you want to know, to-morrow he is going to bathe in the sea with Bonito. You will know if he is a woman or not a woman." When morning broke, he went to his mule, he told her that they were sending him to the sea to bathe with Bonito. The mule said to him, "Still that is nothing. To-morrow, when you go, tie me loose, I will escape. I will fight with his horse, I will kill him, he will get upset. You will not bathe, you will come home." When they went to bathe, he tied their horses. When they undressed, and there were only the drawers to take off, the mule of Marco escaped, she killed the horse of Bonito. Bonito was upset. They did not bathe, they went home. Bonito said to the king, "My mother is strong-headed. He is a man, lord of men. We undressed to our drawers. His mule escaped, fought with my horse, killed it. My mother only was back of this." He called the queen. He said, "See what you have done untimely, only for his mule to kill the horse of Bonito. He is a man, lord of men." The queen said, "I told you he was a woman, mistress of women."

The king said, "If he is a woman, I shall know, because I shall marry him to-day." The king published him with fourteen priests, he married him with seventeen. After they were married, the feast was over, the time came to go to bed, they went to the place where they were going to sleep. The queen sent a servant to listen well. She sat, sat, sat. When it came to be the very middle of the night, she heard Aldraga call her husband Marco. She said, "Come, let us lie down, because I come from a country where woman marries woman." The servant gave a jump to go and inform the queen that he was a woman. She went in such haste, that she broke all the teeth she had in her mouth. She said, "Lady Queen, he is a woman, mistress of women, because I heard her call to her; she said for them to lie down, because she came from a country where woman married woman." The queen said to the king, "Didn't I tell you that he was a woman?"

Then they planned to go and kill Marco in the morning. Marco was very sad; he was thinking about it, when, in the middle of the night, he heard some one at the door; he called, "Marta, Marta!" He listened. As he listened, he said to him, "Do you know who is talking to you?" He said, "No." He said, "I am your San Pedro, your godfather. I came to save you, because they are coming to kill you in the morning. I came to put on you, all finished, what a man has." Then he became a man, withal. He said to him, "Stand behind the door, because they are coming to kill you." He stood behind the door. When the queen came with a troop, she came in the lead. When they arrived, the queen turned to open the door. Marco took his male organ, he gave it to the queen in the mouth, he broke all the teeth in her mouth.

A little shoe runs from here down,
Jump of a man,
Pen and paper,
Gray hog,
Tail in the sand.

We go behind the house of Mr. Cote, Mr. Ringincote,
We break the cocoanut,
We drink the water,
We leave the meat for another meal.

(*Variant a: Man or Woman.*[1])

There was a man married to a woman. He was a commandant. The week after he was married he went to war. The woman was pregnant. The man was away at war for eighteen years. When he returned home, his girl was seventeen years old and some months. The girl asked her father if he had won the war. He said no, he had to go back to the war. The girl had had every kind of an education. She said, "My father must rest. I am going to the war." He said, "A woman never goes to war." Still she wanted to go. He said to her, "My daughter, you have pretty hair, they will know from it that you are a woman."—"Father, get scissors and comb, and cut off my hair, that they may not know me from my hair."—"My daughter, you have pretty hands."—"Father, get me gloves, that they may not know me from my hands."—"My daughter, you have pretty feet."—"Father, get me boots, that they may not know me from my feet."—"My daughter, you have pretty eyes."—"When they look at me, I will look at the ground, that they may not know me from my eyes."—"My daughter, you have breasts."—"Father, get me a vest

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[1] Informant, Jon Santana of San Nicolao.

[*collete*], that they may not know me from my breasts." He saw that he could not stop her, so he got all the things she asked for. The next day she went to the war. Within twenty-four hours she won the war.

In the fight there was a prince. He told his father that a boy came on to the battlefield whose eyes looked like a woman's, but who was not a woman. His father said, "Take him to a house where there are beads, ribbons, and a sword. If he takes the beads or ribbons, he is a woman; if the sword, a man." The prince took her to the house, she chose the sword; she said, "I won the battle in twenty-four hours. Had I had a sword like this in my hand, I would have won in one hour." The prince told this to his father. His father said, "Invite him to dinner. Place two sets of chairs,—one set high, one set low. If he takes the high chair, he is a man; the low chair, a woman." The prince invited her to dinner, she went straight to the highest chair in the room. The prince told this to his father. His father said to him, "Invite the boy to sleep with you. If you don't learn then whether he is a man or woman, there is no way for you to learn." The boy invited her to his room. She went into his room, he went out. He returned, he found her still up at eleven o'clock. He said, "Why don't you go to bed? Isn't the bed good enough for you?"—"My father taught me to lie down from seven to eleven, and from eleven to four to study my books. Have you any books here?"—"I have any book you want." He gave her a book, she studied until morning. The boy told his father he could not find out. The father said, "Invite him to go bathing with you." He invited her to go bathing. She wrote two letters of mourning (*lut'*) and put them in her pocket. They rode their horses to the place they were going to bathe. He took off his clothes and went into the water. The girl pulled the two letters from her pocket, she read them, she began to cry. He saw her crying; he said, "Isn't the water good enough for you to bathe in?"—"Pardon me. Just now there passed overhead two birds who dropped these two letters saying that my mother and father had died to-day. I have to do what I can to reach home to-day." The boy said to her, "I am going with you to your house." As they came near the house, her mother and father were sitting at the window. She said to them, "Father and mother, I left a virgin [*perfeita*], and a virgin I return." Then the boy knew[1] that she was a girl.

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[1] "He knew from the termination of *perfeita*," explained the narrator.

93. HALF-WIT.[1]

There was a man who worked in a refinery. He had a half-witted son. The man stole some of the molasses. He put it into a gourd, he gave it to his son to sell. He said to him, "Sell it to somebody who doesn't talk." The boy took the gourd. He went, he asked the first person he met if he wanted to buy molasses. "For how much?" he asked him. "Oh, I will not sell it to you," the boy answered. "You talk. My father told me to sell it to somebody who does not talk." He went, he met another person. "Buy molasses?"—"For how much?"—"Oh, I can't sell it to you. You talk." After this had happened with several persons, he went out into the country beyond where people lived. There he met a dog. "Eh, sir, do you want to buy molasses?" The dog did not speak. He said to him, "Buy molasses? Buy molasses?" The dog did not speak. "You are he [to whom] my father wants me to sell the molasses." He poured the molasses on the ground. The dog began to lick it up. "Now you've got the molasses, to-morrow I'll come for the money." The boy went home. His father asked him if he had sold the molasses. "Yes, father. I walked, walked, walked, until I was tired, but finally I found a fellow who did not talk. I spoke to him three times, he did not answer. To-morrow I'm going to get the money from him."—"Will you know him again if you see him?"—"Yes, I'll know him."—"Good! That's the man I'll sell molasses to every day." Next day the boy went to the same place; but the dog was gone, the spot was covered with ants and flies. The boy asked them, "Where is that fellow to whom I sold the molasses?" They did not answer. The boy got angry. He took a stick, he killed them. When the boy went home, he said to his father, "That man to whom I sold the molasses was not there, only ants and flies were there. When I asked them where was the man I sold molasses to, they did not answer." His father answered, "You are a fool! To whom did you sell the molasses?" Just then a dog like the dog he sold the molasses to passed by the door. "That dog looks like the fellow I sold the molasses to," said the boy. Then his father knew that he was crazy. He kept asking what he should do to him. His father said, to get rid of him, "Go collect the money from him." He ran after the dog that had passed by, he began to beat him. A man asked him, "Why are you beating that dog?"—"Because I sold molasses to one like him, and he didn't pay me." From that time until to-day the boy has beaten every dog and killed every fly that he has seen.

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[1] Informant, Emilia Lima da Dias of San Anton.— Compare Portugal, Braga, CXIV; Italy, Pentamerone, 44; Porto Rico, JAFL 34 : 152–155. Comparative, Bolte u. Polívka, VII.

One time he came to a king's house, he went in. The king asked him, "What do you want?"—"I have come to tell you that I sold some molasses to a dog; and when I went for the money, he was not there, he had gone. Ants and flies were eating it all up." The king saw that he was crazy. To get rid of him, he said, "Wherever you see a fly, kill it." At that moment a fly alighted on the king's head. The boy smacked it; he knocked down the king. The guards rushed up to arrest the boy and take him to prison. The king said, "Let him alone. He was only carrying out my orders." And the king kept him in the palace as an example of how a fool will often make of a wise man a fool.

94. CARL', LEIT', LIAMOR.[1]

There was a country where a monkey used to steal girls. He would carry them off to the rocks. There he would leave them with a spinning-wheel and a guitar to divert themselves with. There was a woman who had a very pretty daughter called Maria. Her father was called Bianinha. One day, when the woman came home from work tired, she went out at once to pound. Maria said to her, "Mamma, can't I help you pound?" Her mother answered her, "No, if you come out here, I'm afraid I'll lose you." Nevertheless the girl went out to the mortar. She had pounded but once, when the monkey ran up, he seized her, he carried her off to the rocks. There was a rock which everybody passed on their way to church. The king passed by, Maria called to him to come and entertain her. He answered, "I am not impudent enough to go unless you call me, then I'll go." She called, he went, he looked at her only, he begot three sons.

When they were born, he named them Carl', Leit', and Liamor. The parrot of the king was their godfather. The king was married. Whenever he sat down to the table to eat, he would say,—

"One piece in the mouth of Carl',
One piece in the mouth of Leit',
One piece in the mouth of Liamor.
Ai Carl'! Ai Leit'! Ai Liamor!"

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[1] Informant, Matheus Dias of San Anton.—Compare Portugal, Braga, LV; Italy, Pentamerone, 518–525. Comparative, Bolte u. Polívka, L.

The queen heard this talk; she said to the parrot,[1] "Parrot, you know all the secrets of the king. Unless you tell me the words the king says before he eats, I will kill you." Parrot answered, "The king is calling the names of three boys that a girl called Maria had by him."

The queen said to him, "To-morrow you go and say to Maria that the king has sent you to fetch Carl' to go to school." Parrot went, he brought Carl'. The queen handed him over to the cook to kill him and stew him for the king's dinner. Carl' was so handsome, that the cook hid him under a chest. In his place she killed a little dog, she stewed him, and served him for the dinner of the king. When the king said,—

"One piece in the mouth of Carl',
One piece in the mouth of Leit',
One piece in the mouth of Liamor,
Ai Carl'! Ai Leit'! Ai Liamor!" —

the queen said, "There he is before you." The next day she ordered Parrot to fetch Leit' to go to school. "You tell her that Carl' already knows more than his teacher." Parrot brought Leit', the queen gave him to the cook for a stew; but he too was so handsome, the cook hid him, she put in his place a little dog. When the king said,—

"One piece in the mouth of Carl',
One piece in the mouth of Leit',
One piece in the mouth of Liamor,
Ai Carl'! Ai Leit'! Ai Liamor!" —

the queen said, "There he is before you." The next day she sent Parrot to get Liamor. "Tell Maria that the other two are already past teaching." This time the cook could not find a dog, she stewed a cat.[2]

Next day the queen sent Parrot to get Maria. "Tell her to come to hear the new mass her three sons are to hold." When Maria came, the queen had a sharp sword on the table ready at hand to kill her. The queen asked her, "Where did you get the impudence to have children by my husband?" At those words the king's dog ran to where the king was. The dog was trained to run to the king when anything happened in the king's palace. The queen repeated, "Where did you get the impudence to have children by my husband? I sent for you to kill you." The girl answered, "I am Maria, daughter of my father, Bianinha; I am about to die the death of a chicken without any fault of my own."

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[1] *Variant:* She asks the king himself for an explanation, and he says the children he names are the children of a deceased king. When they pass by the palace, the queen calls them in; and her own daughter says to her, "Mother, these children are my father's children. They are just like me." (Fogo.)

[2] *Variant:* The cook Marisana is sent for the children. For them she substitutes a dog, a little pig, and a kid. (Fogo.)— In this Fogo version, the kidnapping monkey, the faithless parrot, and the faithful dog do not appear. The children's grandmother is referred to as a soothsayer. She knows what is going on, but she takes no part.

At this moment the king, led by his dog, arrived. The king asked, "What are you doing here, Maria?" She answered, "This is the fourth day you've been sending for us. The first day you sent for Carl', the second day you sent for Leit', the third day you sent for Liamor, and to-day you sent for me." Then the king took the sword which was to kill Maria and cut off the queen's head. They killed the parrot, they burned him, they put his ashes into a bag at the bottom of the stairs for all to wipe their feet on.

When the cook saw all this, she was frightened. She went and said to the king, "I know you are going to kill me too, but first let me confess my guilt. When the queen gave me the three children to kill and stew, I found them so handsome, I did not kill them, I killed in their place two dogs and a cat." The king ordered her to bring the children. She brought them. When their mother saw them, she fainted. They had to throw water on her face to revive her. Then they took the cook out of the kitchen, and received her into the house as if she were the children's mother. They made her the governess of the house. The king gave Maria the queen's crown, and Maria sent for her mother to come and live at the palace. They had a great feast. Yesterday afternoon I was passing by; it smelled so good, it gave me the desire to go in. There were roast meat, roast turkey, and roast chicken, little roast pig with stuffing, and stuffed duck. Besides, there were port wine and green wine, red wine and white wine. Besides, there was red wine for the servants.

It is finished.

95. THE SHOES THAT WERE DANCED TO PIECES.[1]

There was a king who had a daughter. The girl wore out seven pairs of shoes every night. The king announced that whoever was able to find out how she wore out her shoes might marry her and receive half of his kingdom as well; but if he tried and failed, he would have to die. Many made the attempt, but none succeeded.

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[1] Informant, Antonio Soares Rosa of Fogo.— Compare Germany, Grimm, CXXXIII.

In this city lived a woman who had a son. The boy said to his mother, "Mother, bake me three loaves of bread. I'm going to the king's house." She put poison in the bread so that he would kill himself before he reached the king's house, where they would kill him. On his way he met a man, who said, "Boy, where are you going?"—"I'm going to the king to tell him how his daughter wears out seven pairs of shoes in one night."—"God help you!" said the man, who was San Anton. The boy gave him one of his loaves of bread. He went on a little farther, he met an old woman. "Boy, where are you going?"—"I'm going to the king to tell him how his daughter wears out seven pairs of shoes in one night."—"God go with you!" said the woman, who was the Virgin Mary. When he gave her a loaf of bread, she gave him a coat that would make him invisible. He went on a little farther, he met an old man. "Boy, where are you going?"—"I'm going to the king to tell him how his daughter wears out seven pairs of shoes in one night."—"You think you can tell him that?"—"Oh, yes! I have faith in God. He will help me." The old man, who was God, took his last loaf of bread and gave him a whip.

The king sent him for the night into a room next to the room of the princess; but, instead of staying in his room, he put on his coat and went into the princess's room. He watched her wrap up six pairs of shoes in a cloth and go out. Then he followed her. She went to a flowering bush (*jardim*[1] *dos flor*); she said, "Good-day, Flowering-Bush!"—"Good-day to you, princess, and good-day to your friend!"—"I am alone," said the princess, and she pulled a flower and fastened it to her coat. The boy pulled one too, and fastened it also to his coat. She went on, she came to a silver-bush (*jardim dos prata*). "Good-day, Silver-Bush!"—"Good-day to you, princess, and good-day to your friend!"—"I am alone," and she pulled off a silver flower and fastened it to her coat. The boy did likewise. She went on, she came to a copper-bush (*jardim dos cobre*). "Good-day, Copper-Bush!"—"Good-day to you, princess, and good-day to your friend!"—"I am alone," and she pulled off a copper flower and fastened it to her coat. The boy did likewise.

They went on, they passed by a white horse. The princess jumped on the horse; but the boy cracked his whip, he reached the destination of the princess before her. There was a company of old men with long whiskers and bald heads, and the hall they danced in was as long as from Trinidad to Cutelo Comprido (from Newport to Fall River). Every time the princess danced the length of it, she threw aside a pair of shoes. The boy picked them up. Her last dance she danced in the seventh pair. Then the boy cracked his whip over the head of the old man who was dancing with her, and he disappeared.

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[1] In the Portuguese, *jardim* means only "garden," but in the dialect it means "bush" as well.

The princess started for home. The boy went ahead of her, he lay down in his bed and went to sleep. When she arrived, she looked at him; she said, "Ah! this is the man who is going to tell my father on me, and here he is asleep." In the morning she wakened him, she made light of him, she sent him to her father. The king asked, "Have you learned how the princess wears out the seven pairs of shoes in one night?"—"Yes, and I'm going to tell you. When she leaves the house, she first goes to a flowering bush," and he showed the king the flower he pulled. "Then she goes to a silver-bush," and he showed the king the silver flower. "Then she goes to a copper-bush," and he showed the king the copper flower. "Then she meets a white horse, and the horse carries her across the river. There is a company of old men in a great dance-hall. Each time the princess dances the length of the hall, she throws aside a pair of shoes. Here are the six pair, the seventh she has on."

The king asked the boy if he wanted to marry the princess. "I don't want your daughter," answered the boy, "but give me half of your kingdom." With his fortune he returned to his mother and built her a three-storied house. His mother blessed him; she said, "In return for the fortune you have brought me, may you live as long as Methuselah!"

Little shoes run to a brook. Who is jealous, tell something better.

96.[1] DIVIDING THE HEIRLOOMS: THE SHOES THAT WERE DANCED TO PIECES.

There was a boy named Manuel White-Cap. He liked to ramble about. One day he was out walking, he met three boys fighting over an overcoat. He said, "Three men fighting over one coat!" They answered, "We have reason to fight over this coat. It is the only thing our father left us. We have to divide it."—"Of what value is it?"—"Whoever puts it on can go anywhere without any one seeing him." Manuel said, "I'll divide it for you." In his pocket he had three oranges. He took one out, he threw it down the hill. He said to them, "Whoever gets the orange will get the coat." While they were running after the orange, he picked up the overcoat, he left.

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[1] Informant, Antonio da Graça of San Nicolao.— Compare, for "Dividing the Heirloom," Portugal, Braga, VIII; Arabs, Spitta-Bey, IX; Jalisco (Mex.), JAFL 25 : 196; Philippines, MAFLS 12 : 171–178; India, Jacobs 3 : 7–8; Ute, JAFL 23 : 320, 324. Comparative, Bolte u. Polívka, 2 : 331 *et seq.*

He went, went. He met two boys fighting over a silk hat. He said to them, "Two men fighting over a hat!" They answered, "We have good reason to fight over it. It is the only thing that our father left us. We have to divide it."—"Of what value is it?" —"Whoever puts it on can pass over water without getting wet." —"I'll divide it for you." He took out another orange, he threw it. While he said to them, "Who gets it will get the hat," and they were running after it, he picked up the hat for himself, he left.

He went to a city named White-Sands-Yellow-Water. Here lived a princess who used to wear out six pairs of shoes in one night. The king announced that any boy of eighteen able to tell him how she wore out six pairs of shoes in one night might marry her and inherit half of the kingdom. Manuel arrived at the king's house. He asked if that announcement was true. "Yes, it is true as they say; and who fails to find out will lose his head. You will have to pass the night in her room."—"Good!" Manuel said. "Princess, you must go to bed with no curtains around you, so I can see you." The princess said to him, "All right! You are the little lamb I want."

At midnight the princess looked at Manuel, who covered his head with the sheet. "Ah! my little lamb, I'm going to do for you." Then to the door, "O young devil! open the door for me." Manuel got up; he said to his hat, "Hat, take me after the princess." The princess came to a river. She said, "O young devil! pass me over this river."—"My hat, pass me over this river." She came to a silver-bush. She said, "Good-night, Silver-Bush!" —"Good-night, Lady Princess! [Good-night to you] and your companion!"—"But I have no companion!" She came to a gold-bush. She said, "Good-night, Gold-Bush!"—"Good-night, Lady Princess! [Good-night to you] and your companion!"—"But I have no companion!" She came to a diamond-bush. She said, "Good-night, Diamond-Bush!"—"Good-night, Lady Princess!

[Good-night to you] and your companion!"—"But I have no companion!"

By one o'clock they were in a palace where there was a big dance. There were forty men there, and she the only woman. Manuel said, "My hat, put me in a corner." The first dance was a waltz. When she danced it through, the soles of her shoes were worn off. She took them off, she put them aside. Manuel picked them up, he tucked them under his coat. The second dance was a mazurka. When she finished dancing it, the soles of her second pair of shoes were worn out. She took them off, she put them aside. Manuel picked them up, he tucked them under his coat. The third dance was a schottische; the fourth, a strombolica; the fifth and sixth, a contra-dance. After each dance she threw aside one pair of shoes. Manuel took them all. While she was talking to the major-domo, Manuel gave the man a biff in the face with his hat. The major-domo said to her, "To-night you are here with a companion." The princess said, "I have no companion."—"Well, when you leave to-night, never return. I'll have nothing more to do with you." On her return she passed by the diamond-bush. She said, "Good-by, Diamond-Bush!"—"Good-by, Lady Princess! Good-by to you and your companion!" Manuel broke off a flower, he put it in his coat. She came to the gold-bush. "Good-by, Gold-Bush!"—"Good-by, Lady Princess! Good-by to you and your companion!" Manuel broke off a golden flower, he put it in his coat. She came to the silver-bush. "Good-by, Silver-Bush!"—"Good-by, Lady Princess! Good-by to you and your companion!" Manuel broke off a silver flower, he put it in his coat. At the river she said, "O young devil! pass me over this river." Manuel said, "O my hat! pass me over this river, and take me to the king's house." He arrived before the princess arrived. He took off his clothes, he lay down. When she arrived, she looked at him; she said, "You do well for my little lamb."

In the morning Manuel did not arrive on time. The king sent a soldier to get him. The soldier said to him, "Didn't you see the notice to present yourself punctually at nine o'clock?" Manuel said, "I wasn't worrying."—"I have caught the rat in a trap." The princess was sitting in her fine clothes by the side of the king. The king asked the boy, "Do you know how the princess wears out the six pairs of shoes in one night?"—"Yes, Sir King. At midnight she calls on the young devil to open the door for her.

Then she walks to a river. She calls again on the young devil to pass her across the river. She comes to a silver-bush." Manuel pulled out a flower. "Here is one of its flowers." He handed it to the king. "She comes to a gold-bush. Here is one of its flowers. She comes to a diamond-bush. Here are its flowers." When he said this, the princess changed color. "When she arrives at the house of the young devils, she calls to them to open the door. Inside, her first dance is a waltz. Here are the shoes she danced it in. The second dance is a mazurka. Here are the shoes she danced it in. The third dance is a schottische. Here are the shoes. The fourth, fifth, and sixth dances are a strombolica and contra-dances. Here are the fourth, fifth, and sixth pairs of shoes. But as for marrying the princess, I marry no woman who dances with young devils." With these words he stood up, he shook hands with all present, he bade them good-by.

97. THE ENVIOUS SISTERS.[1]

There were three sisters who lived out in the country. Their father and mother were dead; they were poor, and they sewed for a living. One Sunday they were sitting on the verandah; the eldest sister, who was troubled by their poverty, said, "I wish I were the bride to-day of the king's cook!" The second sister said, "I wish I were the bride to-day of the king's servant!" The youngest said, "I wish I were the bride to-day of the king himself!"[2] The huntsman of the king was passing by, he heard them

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[1] Informant, Antonio da Graça of San Nicolao.— Compare Portugal, Braga, XXXIX, p. 164; Spain, De Soto, XIV; Spain (Catalonia), Maspons, 1 : 107–110; Arabs, Spitta-Bey, XI; Arabs, Prym and Socin, LXXXIII, also Pt. II, pp. 134–135; Benga, Nassau, 169–173; Basuto, Jacottet, XXVIII; Hottentot, Schultze, 401; Jamaica, P. C. Smith 65–68; JAFL 27 : 200–203, 230–231; India, Day, 227–246. Comparative, Bolte u. Polívka, XCVI.

[2] *Variants:* (*a*) There is a sultan of India who likes to hear stories. One day his servant is travelling in the interior, and he meets three sisters. The eldest tells the others she would like to marry the cook in the sultan's house so she can eat good food, the second wants to marry the sultan's baker to eat his delicious bread, the third wants to marry the sultan himself. (San Vicente.)

(*b*) The eldest sister, passing under the window of the king, says she wants to marry the king's cook to eat good beef; the second wants to marry his baker to eat sweets; the youngest wants to marry the king himself to have three children with gold stars on their foreheads. (San Anton.)

(*c*) The eldest sister says she will make the king a shirt the size of a pinhead, the second will make him one the size of the point of a needle, the youngest's will go through the eye of a needle. (Fogo.) Compare Portugal, Braga, XXIII.— When the eldest sisters are taken to the king's house, in one day they make cloth enough for all the people of the city (Fogo.)

(*d*) Triplets with gold stars on their foreheads are born to a servant of the king. The talking. When he returned, he said to the king, "To-day out in the country I saw three pretty girls. The first said, 'I wish I were the bride to-day of the king's cook!' The second sister said, 'I wish I were the bride to-day of the king's servant!' The youngest said, 'I wish I were the bride to-day of the king himself!'" The king said to him, "To-morrow go for those girls for me." When the girls arrived, the king had the table set for them. After they finished eating, the king asked about their conversation. The eldest sister said to him, "It is true, I said I wished I were the bride to-day of the king's cook." The second sister said, "I wish I were the bride to-day of the king's servant." The youngest said, "I wish I were the bride to-day of the king himself." Eight days afterwards the king married one of the eldest two girls to his cook, and the other to his servant, and eight days later the king married the youngest.[1]

The youngest became queen; her sisters, her servants. Because of this they were not content. When the queen was about to have a child, the king told her sisters to fetch the midwife. The sisters said to him, "She is our sister, this is woman's work, we will take care of her ourselves."[2] The queen gave birth to a boy with a gold star on his head. The eldest sister said to the second sister, "Put the child in a bowl and throw it into the river. I will put a cat with that demon." Then they called the king, they showed him the cat, they told him his wife had borne a cat. They killed the cat. Within two or three months the queen became pregnant again. Nine months later the day came when she was about to have a child. The king told the sisters to fetch the midwife, but they told him they themselves would take care of her. The queen gave birth to another boy with a gold star on his head. The eldest sister said, "Throw the child into the river. I will put a rat with that demon." They showed the king the rat.[3] The king was disgusted, he sent and had the rat killed. Within two or three months the queen appeared pregnant again. Nine months later she bore a girl with a gold star on her head. The eldest sister said, "Go throw the child into the river. I will

king is their father. The queen is jealous, and says it is impossible for a servant to have children with gold stars, and for her to have a child like the child of any poor person. She threatens to kill herself unless the king has the servant buried in the courtyard. (San Anton.)

[1] Compare Portugal, Braga, XXXVIII.

[2] *Variant:* The queen herself says she wants no stranger to take care of her. They are country people, and know no one in the city. So she will have her sisters. (San Vicente.)

[3] *Variant:* Alligator. (San Vicente.)

put a dog with that demon." When they showed the dog to the king, he sent and had it killed. He said he would have nothing more to do with a woman who gave birth to animals.[1] He gave orders to have her buried in the courtyard, to give her a cup of water and a piece of bread.

We leave her, we will follow the three children. There was a man who worked in a garden near the river. He saw each of the children as it floated by. He hooked the bowl, he pulled it ashore.[2] He took each one, he carried it to his wife. His wife had no children, she was very glad to bring up the children. They took the man and his wife for their father and mother. He taught the boys to hunt, the girl he taught women's housework. After nineteen years the man died; six months later his wife died too.[3] Then the girl kept house for her brothers, who went out hunting.

One day an old woman came to the house.[4] She asked the girl if she had a mother. "No, she died some time ago."—"Do you want company?"—"Yes, lady."—"When your brothers come home, ask them if they would like me to stay with you. I am looking for a place to live." The brothers were glad for their sister to have a companion. They made up a bed for the old woman. Next day she asked them if they met any of the royal family. They said, "No."—"Don't you salute any one?" They said, "No."—"Good! I am going to give you a ribbon to tie across your forehead where you have a mark. Do not raise your hat to any one, even the king. I beg you to take my advice." Next day they went hunting. They heard a shot, they went in its direction. They encountered the king and his vassals. The king asked them, "Are you accustomed to shoot here?"—"Yes, sir!"—"Do you not know to whom you are speaking, that you do not raise your hat?"—"Sir, we raise our hats to nobody." The king invited them to come to dine with him. When they reached home, they told the old woman that the king had invited them to come to dinner with him in his house.[1] The old woman said, "It is sad that you have not the proper clothes to wear to dinner."—"Well, we shall go in those we have on." The old woman told the girl to get ready a large basket, for them to go to a big store. They went; the old woman bought two outfits,—two watches, two umbrellas, two hats, two pairs of shoes, two of everything proper for youths of nineteen, besides two ribbons. Next day the old woman bathed them, cut their finger-nails, dressed them in their new clothes. "To-day you are going to dine with the king, be careful not to remove your ribbons. The king will have you sit next to him. Do not drink or eat anything that they set before you, except what you see the king eat and drink. Be careful!" They went to the palace, where every one said how much they looked like the king. After they ate, the king invited them to go out into the garden. On the last step they saw the woman buried in the courtyard. The eldest boy asked the king, "Sir, who is this woman?" The king answered, "Don't let us look at her!" As the king spoke, milk streamed from the breasts of the woman into their mouths. The woman began to weep. The boys kept thinking of her. They said to the king, "We should like you to come to our house to dinner too, if you will bring that woman with you." The king answered them, "I will come to your house, but I will not take that woman."

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[1] *Variants:* (*a*) Who does not do what she has promised; i.e., bear a child with a gold star on his forehead, one with a gold apple in her hand. (Fogo.)

(*b*) The sultan's counsellors all like the queen. They think she is a good woman, and they suggest to the king that it is perhaps some sickness in her that causes the strange births. (San Vicente.)

[2] *Variant:* The chest floats against the pipe of a mill and stops the pump. When he finds he cannot draw water, he goes to look, and discovers the chest. (Fogo.)

[3] *Variant:* The miller has two sons of his own. One day these two and his adopted children quarrel, and the former tell the latter they are not their real relations. Then the twins — the boy with a gold star on his forehead, the girl with a gold apple in her hand — set out to find their parents. (Fogo.)

[4] *Variants:* (*a*) After the girl has shown her over the house the foster-father has built for them as a remembrance, the old woman says three things are lacking,— the Singing Tree, the Talking Bird, and the Water of Gold. To satisfy the girl's desire for these things, the brothers set forth on their quest. (San Vicente.)

(*b*) The old-woman visitor is a witch in the employ of their mother's sisters. She says that the palace the twins have taken possession of will be the "*mais saib' de mund'*, a *paradis'*, if only they have two things,— the Flower of Life (*flor de vida*) and the Singing Bird. (Fogo.)

When they went home, they told the old woman that they had invited the king and his vassals to dinner in eight days. They told the old woman about the woman buried in the courtyard, and how milk from the breasts of the woman had streamed into their mouths. The old woman said to them, "The king will not come to dine with us in a house like ours." They said to her, "There are plenty of trees here, we will sit under them." The old woman said to them, "No, that cannot be. Would you not like to have things here finer than the king's?"—"Yes."—"Then you must bring here the Talking Bird, the Singing Tree, and the Yellow Water." The eldest boy started forth.[1] When he had gone three miles, he met Don Debro. He asked him, "Eh, boy! where are you going?"—"I am going after the Talking Bird, the Singing Tree, and the Yellow Water." Don Debro said to him, "Who goes that way never comes back." [2] The boy said to him, "I have to go," and he went. After he had gone quite a distance, he heard a voice behind him say to him, "Eh, you fool! where are you going?" He turned, he looked back, he and his horse turned into stone.

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[1] *Variant:* They forget to ask permission from the old woman to dine with the king. The king drops a little wooden ball into the shirt of one of them, saying, "When you undress, the ball will drop to the floor and you will remember." (San Nicolao.)

The next day, when he did not come back, his youngest brother said, "I am going after him." He too met Don Debro, he too turned into stone. When they did not come, their sister said to the old woman, "I am going after them." The old woman said to her, "Mount the black horse you will find at the door, and take with you an iron cage and this pair of scissors. When you meet Don Debro, clean him up, he will show you the road to an old woman, who will direct you further." When she went, she met Don Debro. He said to her, "Eh, girl! where are you going?"—"After the Talking Bird, the Singing Tree, and the Yellow Water."—"Who goes that way never comes back."—"I have to go. If I dismount and clean you, will you show me the road?"—"Oh, yes, child! You are the first creature to do good to me." Then she dismounted, she took and cleaned his face with her handkerchief, with her scissors she cut his hair. "Here is a ball of twine, go to that little hill, throw the ball; where it rolls, at the end, you will meet an old woman to put you on your road." The girl went to the hill, she threw the ball, the ball unrolled, she went to the end, she met an old woman. It was the same old woman who lived with her. "Little grand-daughter, where are you going?"—"After the Talking Bird, the Singing Tree, and the Yellow Water." The old woman said to her, "Many souls who pass here never return. Two days ago two boys passed here, they have not yet returned." The girl said, "They were my two brothers." The old woman was carding cotton. "I am going to stop up your ears with this cotton, but first listen to what I shall tell you. Where you go, you will hear much noise, and they will call you all kinds of names; but do not listen, and do not look back. The bird you are seeking will be in the tree that sings. Near it is the tank of yellow water. You will open the cage and say, 'Come here, bird!' Put this jug I give you in the tank. One drop of water will fill the jug to the brim. Pull a branch off the tree, fasten it to your horse in front. The gate will open at twelve, it will shut at half-past twelve. It will shut on the tail of your horse. You will cut the tail with these scissors. Then run, run, run, to get away from the noises. Dismount; on every stone you see, and every blade of grass, put a drop of water. When you reach here, I will take the cotton out of your ears, you will see what was following you." As the old woman had said to her, the voices called out, "Oh, you crazy one! You are crazy, you are virtuous, none can enchant you!" But the girl did everything the old woman told her to do. She did not look back, she came to the old woman, the old woman took the cotton from her ears. "Look back now! See all the souls you have disenchanted with a drop of water!" The first she saw were her two brothers running towards her.[1] The old woman said to her, "God go with you!"

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[1] *Variant:* After having given his sister a dagger as a life-token. (San Vicente.)

[2] *Variant:* The old man he meets is God. "You are too young to take this road," says the old man. When the boy insists, he gives him a little round stone to throw. Where it stops, will be the place he is in search of. (San Vicente.)

When they reached home, they could not find their house, but they saw the old woman sitting in the window of a grand house. The old woman said to them, "After you left me here alone, I went down on my knees, I asked for this house, it appeared like a miracle. The garden is all ready, too." They put the Yellow Water into the tank, it filled it up to the brim. They threw down the branch, up sprang a tree. They opened the cage, the bird flew out and alighted on the tree. The tree began to talk. They all marvelled.

The next day was the day for the king and his vassals to come to dinner. Everything was prepared, the table set, men-servants and women-servants were ready. The king and his vassals came. After dinner they invited the king to walk into their garden. The first thing they showed him was the tank of yellow water. He said, "What a wonder! How the water flows up to the brim without overflowing! What a wonder!" The bird answered, and said, "I knew you were a great man." The king asked, "Who is speaking?" The Talking Bird said to him, "O fool!" The king said, "I am going from here. This place is enchanted." The Talking Bird said to him, "Sit down, you are a fool. Marvellous, marvellous! It is no more marvellous than a woman giving birth to a cat! That boy there is your eldest son."—"O Jesus!"—"It is no more marvellous than a woman giving birth to a rat. That boy there is your second son."—"O Jesus!"—"It is no more marvellous than a woman giving birth to a dog. That girl there is your daughter. The woman buried in your courtyard is the mother of these three children. Her two sisters are they who did it." [1] Then the king had the woman brought and cleansed. The two sisters he had burned to ashes, which he put in the entrance for their sister, whenever she stepped out, to step on.[2] The old woman bade them good-by, she disappeared. Thereafter the children lived with their father and mother.[3]

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[1] *Variants:* (*a*) The Talking Bird shows the girl the Singing Tree; and when she starts to take a big branch, he advises her that a small one will do as well. Similarly he shows her the Yellow Water, advising her to take but a little. The bird tells her to disenchant the others with the water. (San Vicente.)

(*b*) She disenchants them with water given her by the old man (God). He has told her that she will find her brother in stone standing by the swinging gates, and holding in his hand the Flower of Life and the Talking Bird. . . . Coming out, the gates close on her, cutting off a piece of her skirt. (Fogo.)

(*Variant a.*[4])

[Two sisters, Marta and Martinha, lived together. Marta married a prince; Martinha was her midwife (*parteira*), and Martinha took the child when it was born and threw it into the sea. In its place she put a dog, a cat, and a pig. The-Old-Woman-of-the-Sea took the children and brought them up.]

They grew up, they played on the beach every Sunday. One Sunday they brought with them to the well three little wooden horses.[5] They said, "Little wooden horses, drink water!" [6] A servant of the prince was at the well. She heard this. She went home; she told the prince that she met three children at the well playing, and saying, "Little wooden horses, drink water!" The next Sunday The-Old-Woman-of-the-Sea told them not to eat anything that was given to them. When they came, the servant gave them the poisoned cakes their mother's sister sent them. The eldest two refused them; but the youngest took [a cake], he ate it, he died. The others ran to tell the old woman. She brought ointment, she rubbed him with it, she restored him to life. Another Sunday they came again to the well. They said to their little horses, "Little wooden horses, drink water!" The servant asked them, "How can a wooden horse drink water?"—"A little wooden horse drinks water just as a woman at delivery would give birth to a dog, a cat, and a little pig.[1] So my little wooden horse drinks water." The servant went home; she told the king that she met three children at the well saying, "Little wooden horses, drink water!" [She said,] "I asked them how a little wooden horse could drink water. They answered, 'Just as a woman at delivery would give birth to a cat, a dog, and a little pig. So my little wooden horse drinks water.'"

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[1] *Variants:* (*a*) The Talking Bird bids the girl serve to the king a cucumber stuffed with pearls. When the king exclaims over it, the bird says, "Your Majesty, you should not marvel at cucumber stuffed with pearls, for you did not marvel at the queen giving birth to a cat, a dog, and an alligator." (San Vicente.)

(*b*) The Talking Bird tells them not to spit on the face of the buried woman, and to eat of the king's food only when they see it eat. The food is poisoned. . . . The bird tells the king they will not eat until he exhumes the woman and begs her forgiveness. (Fogo.)

[2] *Variants:* (*a*) The bits of the quartered aunts are ground into snuff and put in front of their beds for them to step on when they get up. All the badness now in the world is from the badness of those two women. (Fogo.)

(*b*) The boys inherit their father's crown, and the girl marries a sultan and goes to live in another state. They may be living there yet. (San Vicente.)

[3] *Variant:* The old woman lives on with them. The boys are married, and they call the old woman "grandmother." (San Nicolao.)

[4] Informant, Julia de Conte of Fogo.

[5] *Variant: Cabal' de can'.* (Fogo.)

[6] *Variant:* They go daily to the well of their father to water their wooden horses. "Drink, drink, wooden horses!" (San Nicolao.)

The king went into the country to see the children. He invited them to his house to pass the day. They said to him, "We cannot go until we see our mother." The-Old-Woman-of-the-Sea said to them, "When you sit at the prince's table, each of you take a piece of bread and a cup of wine and carry them to the woman who is buried under the verandah, where the dish-water falls on her. She is your mother. When you start to take that to her, her sister will say not to give it to her, it will make her burst. Do you answer her, 'She will not be able to burst with three pieces of bread and three cups of wine, as she did not burst with us three in her belly for nine months.'" The children did as The-Old-Woman-of-the-Sea told them.[2] The king[3] asked them to repeat what they said. They said, "She will not be able to burst with three pieces of bread and three cups of wine, as she did not burst with us in her belly for nine months."[4] The king asked, "Is that woman your mother?"—"Yes, sir, she is our mother."—"Who told you so?"—"The-Old-Woman-of-the-Sea, who brought us up. She says that when she gave birth to us, her sister threw us into the sea, and in our place put a little dog, a little cat, and a little pig." Then the king sent for The-Old-Woman-of-the-Sea. He made her mistress of the house. The woman buried under the verandah he [had] washed and clothed in wedding-garments.[1] Her sister he sent to the gallows.[2]

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[1] *Variants:* (*a*) "*Burr' salvag'*, when does a wooden horse drink water?" asks the servant. "*Burra salvag'*, when a woman gives birth to a wooden doll [*buca de po*]." On two subsequent Sundays, question and answer are the same, except that the reference is to a dog and to a cat. (San Anton.)

(*b*) In another San Anton version, three wooden dolls have been the substitutes.

[2] *Variant:* When they go to the king's house, the servant tells them to spit on the buried woman. They cannot enter until they spit. Instead of spitting, they run to her and nurse at her breasts. As they nurse, their caps slip back, and the king sees the gold stars on their foreheads. (San Anton.)

[3] *Variant:* The king crosses his knife and fork on his plate (a sign that he has finished eating). (San Anton.)

[4] *Variant:* The-Old-Woman-of-the-Sea gives each boy an apple, with instructions to

98. THE THREE QUESTIONS.[3]

[This fragment is spliced into "The Three Sisters." When the children eat from the poisoned basket (*balaia de piçonh'*) and die, their old woman ties on her *pao de barriga* and starts forth to seek something to revive the dead children.]

She passed by a lake. Lake asked, "Old Lady, where are you going?"—"I am going to Lady Mother-of-the-Sun "—"Tell her Lake is big and clear, and yet it contains neither *dondon*[4] nor *taínha.*[5] Why is that?" She went, went, went, she passed by an orange-tree. "Old Lady, where are you going?"—"I am going to Lady Mother-of-the-Sun."—"Tell her Orange-Tree is large and green, and yet it bears neither fruit nor blossoms. Why is that?" She went, went, went, she passed by a house full of girls. "Old Lady, where are you going?"—"I am going to Lady Mother-of-the-Sun."—"Tell her you passed by a house full of girls who neither marry nor bear children. Why is that?" She went, went, went, she came to the house of Lady Mother-of-the-Sun. Lady Mother-of-the-Sun slapped her, she turned into a stool [*trupas*],[6] on which Mother-of-the-Sun sat down. "Lady Mother-of-the-Sun, I have something to ask you. On my way I passed by a lake. It was big and clear, and yet it contained neither *dondon* nor *taínha.* Why was that?"—"Because it has never swallowed a person."—"Lady Mother-of-the-Sun, on my way I

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split it, give half to the king, and take the other half to the woman under the verandah. . . . The sisters exclaim, "What! I wish that apple would burst her open!" (Fogo.)

[1] *Variant:* At first she refuses to be exhumed. She wishes to die in her hole.

[2] *Variants:* (*a*) The sisters are quartered by four horses. (Fogo.)— (*b*) One is disembowelled by horses, the other is put into a barrel of tar and set on fire. (San Anton.)

[3] Informant, Antonio Soares Rosa of Fogo.— Compare Portugal, Braga, LV; Spain (Catalonia), Maspons, 1 : 50–55; Germany, Grimm, 2 : 250–252 (Tale 165). Comparative, Bolte u. Polívka, XXIX.

[4] An insect (see pt. 2, p. 231).

[5] A fish.

[6] Shaped like an hour-glass.

passed by an orange-tree. It was large and green, and yet it bore neither fruit nor blossoms. Why was that?"—"Because it has a gold brick at its roots."—"Lady Mother-of-the-Sun, on my way I passed by a house full of girls who neither marry nor bear children. Why is that?"—"Because of the refuse they throw before the door each day as they come and go."—"Lady Mother-of-the-Sun, what is there that will revive three dead children?"—"The spittle we make in the first mouthful of food we give to our little cat." Then Mother-of-the-Sun slapped the stool, and she turned back into a person. She left, and on her return she reached the house full of girls. "Old Lady, Old Lady, Old Lady, what did Mother-of-the-Sun say?"—"She said it was the refuse you threw before the door every day as you went and came. I found that out for you, I found that out for you!" and Old Lady hurried on. Immediately the girls were possessed of sons and grandsons and great-grandsons. Old Lady went, went, went, she reached the orange-tree. "Old Lady, Old Lady, Old Lady, what did Mother-of-the-Sun say?"—"She said it was the gold brick at your roots. I found it out for you, I found it out for you!" and Old Lady hurried on. Immediately the orange-tree was covered with oranges, and oranges dropped from it to the ground. Old Lady went, went, went, she reached the lake. "Old Lady, Old Lady, Old Lady, what did Mother-of-the-Sun say?" Old Lady pretended not to hear, she hurried on, until she looked back, she saw between her and the lake a man.[1] "She said it was because you had never swallowed a person. I found it out for you, I found it out for you!" Immediately Lake swallowed up the man.

99. THE BOY WHO CANNOT STAY AWAKE.[2]

There was a woman had an only son. The woman loved the boy so much, that she let him do whatever he wanted. In a book he was reading he saw the picture of a girl, the most beautiful girl there was in the world. He asked his mother for money to go and look for her. His mother gave him the money. He started. He went, went, went. He came to the house of an old woman, the mother of the pretty girl. He asked the old woman about the girl he was looking for. The old woman said to him, "She comes every morning to take a bath at a certain place." He said, "To-morrow morning, when she comes, let me know." Next morning he waited, waited, the old woman did not let him know. He said, "I'm going there, at any rate." The old woman said to him, "Don't go!" He answered, "I am going." The old woman said to him, "Before you go, take some coffee and bread." The old woman put a soporific into the bread. He ate and went. When the girl came, she found him asleep. The girl wept. She wet a handkerchief, she put it on his breast. She told the old woman to tell him that there were only two more mornings for her to come, after that he would not see her. When he awoke, he asked the old woman if the girl came there. The old woman answered, "Yes, she came. She [tried to] waken you, you did not waken. She told me to tell you that she had only two more mornings to come in, after that you would not see her again." He said, "If I don't see her, I will kill myself. To-morrow I will not sleep. I must stay awake to see her." Next day he made ready to go. The old woman said, "Don't go until you drink coffee and [eat] bread!" Again the old woman put a soporific in the bread. When the girl came, she turned him, she shook him, she could not wake him up. On his breast she left a ring with her name on it. The girl said to the old woman, "Tell him to keep this ring. He has only one more time to see me. If he does not see me this time, he will never see me." Next morning he started to go. The old woman said, "Don't go until you drink coffee and [eat] bread!" In the bread she put a soporific. When the girl came, she found him asleep. She wept until she wept blood. She wet a handkerchief, she put it on his breast. She said to the old woman, "Tell him that he will never again see me until we meet in another world." He awoke; he said to the old woman, "I am going to kill myself." The old woman said to him, "Why will you kill yourself? I have a daughter as beautiful as that girl. I will marry her to you."—"No, I do not want her."

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[1] Much laughter here over the old woman's shrewdness, and, I may add, the whole tale was told with even greater animation and dramatic zest than usual.

[2] Informant, Antonio Soares Rosa of Fogo.— Compare Portugal, Coelho, XVIII; Spain, De Soto, IX. Comparative, Bolte u. Polívka, XCIII.

He started forth, he paid no attention to where he was going. He came to the house of Mother-of-the-Winds. He asked Mother-of-the-Winds, "Can you not tell me where Constantina lives?"—"No, I go the whole world through, I have never heard where she lives." He bowed his head. He went, went, went. He came to the house of Mother-of-the-Sun. He asked Mother-of-the-Sun, "Can you not tell me where Constantina lives?"—

"No, I shine the whole world through, I have never heard where she lives." He bowed his head. He went, went, went. He came to the house of Mother-of-the-Moon. He asked Mother-of-the-Moon, "Can you not tell me where Constantina lives?"—"No, I shine the whole world through, I have never heard where she lives." He sent word to his mother to let his dove fly, as he was in distress. When his dove came, he wrote a note, he tied it under its wings. He said, "My dove, fly all over the world until you see Constantina. When you see her, give her this note." The dove flew and flew until it found Constantina. It gave her the note. Constantina read, and answered, "You cannot reach the place where I am except by flying. There are too many dangerous animals you have to pass by." After he received this note, he set forth to the house of Mother-of-Falcons. He asked her if she could not put him where Constantina was within three days. Mother-of Falcons said to him, "Yes, I will put you there, but it will cost you dear."—"How much will it cost me?"—"It will cost you sixty cows for me to eat on the way." He bought sixty cows, he killed them, he hung the meat on Falcon. They started forth. They went until they almost reached there. Falcon said to him, "We must stop here, because the meat is all gone; but if you wish to see how long you would last if I let you go here, watch this piece of meat." She dropped a piece of meat. Serpents fell on it, and all kinds of fierce animals. He said to Falcon, "Take one of my legs and eat it." They flew a little farther. Mother-of-Falcons said to him, "I am hungry, I must eat." He said to her, "Take the other leg." They flew a little farther. Mother-of-Falcons said to him, "I am hungry, I must eat."—"Take a piece of my right buttocks." They flew a little farther. Mother-of-Falcons said to him. "I am hungry, I must eat."—"Take my left breast. If you drop me, all I ask is that you drop me at the door of a doctor." She dropped him at the door of a doctor. He cured him, he recovered.

It was the last day of publishing Constantina's wedding. They were celebrating it with the game of catching rings.[1] They gave him an old pig to ride on to get the rings. They jeered at him and his pig. The others had fine horses. He took out his strike-a-light; he said, "From strike-a-light a horse, from strike-a-light a suit of clothes the color of the moon." He rode on the horse, he raced, he caught the rings. He raced, he passed by the king's house. He threw the first handkerchief Constantina gave him into her lap. Constantina said, "Oh, if I could see the hand that threw this handkerchief!" He said again to his strike-a-light, "From strike-a-light a suit of clothes the color of the sun." He ran his horse, he passed by the king's house. He threw the second handkerchief. It fell into Constantina's lap. A third time he ran his horse. He threw the ring. It fell on Constantina's finger. The king said, "What impudence, this racing through the streets!" The princess arose; she said to the king, "Father, if you lost a key and had made a new key and then found the old key, which of them would you use?" The king answered, "The old key." Constantina said to him, "Then this is my husband." Then they took the man whom Constantina was going to marry, put him in a tar barrel, set it on fire.

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[1] "Competition for little rings." It is a ring-spearing sport. The regular ring is of iron, but special rings (*grenaldo*) covered with ribbons are made by brothers and sisters and sweethearts. The iron ring hangs from a cross wire or cord between two poles through which the horseman rides. From the ring projects a short piece of iron which fits into a piece of *cariç'*. The other end of the *cariç'* is pierced, and through the hole runs the transverse wire or cord. The larger *grenaldo* are merely tied to the cross wire or cord. The spear is of wood, about six feet long. The horseman has three chances to spear the ring. If he fail, the ring is appropriated by the manager of the sport. The sport is en-

100. THE RACE.

I.[1]

There was a bet between Porpoise and Scollop. "I'm the fastest fish in the sea," said Porpoise. Two scollops combined together, planning that one should take a position at the start of

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gaged in on three saints' days, and only on those days,— St. John's (June 24), St. Peter's (June 29), St. Sebastian's (Jan. 20). On St. John's Day there is an accompanying feast. The horsemen carry the silk standard of the saint (*bande'ra*) on which his picture is embroidered. Before the contest the standard is furled and laid across a table near which sit all the notabilities. When a horseman gets the iron ring, he places it in his cap and takes it to the table. There he drops the ring from his cap into the cap of the priest or some other person of authority, who in turn gives the ring to the manager to replace. Only one iron ring is in use. At the conclusion of the contest the horsemen dismount, and, forming two by two in a column, carry the standard to the church. In this procession the standard is carried "like a casket," and each bearer must have his hand on it. If there is a large number of bearers, there may be as many as twenty-four ribbons attached to the standard for some of the bearers to hold. Whoever volunteers to give the feast the following year raises up the standard at the church and takes it to his house to keep during the year. If more than one volunteer, the captain of the horsemen decides. If the standard is left "buried" (*interrad'*) in church, it will be a dry, poor year. I was told of the occurrence of one such year. Sometimes two or three days will elapse before any one volunteers. During that time people may be heard talking about how the *bande'ra di San Jon* has been left buried.

[1] Informant, José Barros of San Vicente.— Compare Benga, Nassau, 95–98; Kamerun, Mansfeld, 224; Bulu, JAFL 29 : 277; Kaffir, Kidd, 239; Hottentot, Schultze, 528; Jamaica, Pub. FLS 55 : LXII; Bahamas, MAFLS 3 : VII, 13 : No. 54 (I); Florida, JAFL 30 : 225–226; Georgia, Jones, III; Georgia, Harris 1 : XVIII; South Carolina, Christensen,

the race, the other at the close. When Porpoise arrived, Scollop was there ahead of him. Porpoise wondered how Scollop could beat him, since he was the fastest fish in the sea.

II.[1]

Turtle and Goat-Gazelle had a bet. They were to run a race of twenty miles, the winner to get one of the young of the other. Goat-Gazelle started on land; Turtle, in the water. Every five miles it was agreed that each should call out so that the other would know where he was. When they had gone five miles, Turtle called out to Goat-Gazelle, "You stole my mother's shoes!" Goat-Gazelle called back, "I didn't steal your mother's shoes, but you stole my father's shoes!" Turtle was half a mile ahead. When they had gone ten miles, Turtle called out, "You stole my mother's shoes!" Goat-Gazelle answered, "I didn't steal your mother's shoes, but you stole my father's shoes!" Turtle was one mile ahead. When they had gone fifteen miles, Turtle called out, "You stole my mother's shoes!"—"I didn't steal your mother's shoes, but you stole my father's shoes!" Turtle was a mile and a half ahead. Goat-Gazelle said, "I know you're ahead of me now. I'm tired, but I'm going to get there ahead of you."—"That's impossible," said Turtle. Turtle reached the twenty-mile limit, and was in the house when Goat-Gazelle arrived. "You stole my mother's shoes!" said Turtle. Goat-Gazelle answered, "You beat me, because I broke my leg on the way."—"That is a poor excuse," said Turtle. "When you broke your leg, you should have told me, not waited until you reached the goal." Goat-Gazelle refused to pay the bet. That is the reason Goat-Gazelle lives in the woods, and that Turtle lives in the sea and comes to the shore to lay her eggs, and thirty days later returns to the shore to take out her little ones. She is afraid Goat-Gazelle will get her little ones.

5–9; North Carolina, JAFL 11 : 284–285; 30 : 174; Mexico, JAFL 25 : 214–215; Brazil, H. H. Smith, 543–545; Brazil, Hartt, 7–10; Apache, PaAM 24 : 237; Zuñi, JAFL 31: 221–222; Philippines, MAFLS 12 : 428–430; Philippines, Cole, 89; Santals, Bompas, CXV. Comparative: Dähnhardt, 4: 46–97; (Indian tribes) BBAE 59 : 307.— This is the only suggestion of the relay-race pattern I found, and I questioned many about it.

[1] Informant, Pedro Teixeira of Fogo.— Compare Jamaica, Pub. FLS 55 : XII; Bahamas, MAFLS 3 : 69, 13 : No. 54 (II); Georgia, Jones, VII; Georgia, Harris 1 : XVIII; North Carolina, JAFL 30 : 174.

101. THE BIRDS TAKE BACK THEIR FEATHERS: THE THREAT MIDWAY: PLAYING DEAD.[1]

There were a wolf and a nephew. There was a dance on an island. Nephew fooled Wolf; he told him how it was a feast, not a dance. Wolf asked the birds to lend him feathers, so that he might go to the feast on the island. The birds gave him feathers, he went to the island, at nine o'clock the dance began. Wolf was in a temper because it was a dance, not a feast. Wolf asked Nephew if there was nothing to eat. Nephew answered, "No, this isn't a feast, it's a dance." [2]

The first to dance was Crow. Wolf, in a passion, began to sing,[3]—

"Black crow!
You think you are somebody!
If you were not always digging up people's corn in the
furrow,
You would be fine."

Crow took from him his feather.

Next to dance was Vulture.[4] Wolf sang out,—

"Vulture!
You think you are somebody!
If you were not always on the lookout
for dead donkeys and goats to eat,
You would be fine."

Vulture took from him his feather.

Next to dance was Bluejay. Wolf sang out,—

"Bluejay!
You think you are somebody!

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[1] Informant, Pedro Teixeira of Fogo.— Compare, for "The Birds take back their Feathers," Portugal, Braga, 67; Hausa, Rattray, 2 : 94–96; Hausa, Tremearne, 265–266; Jamaica, Pub. FLS 55 : XL; Zuñi, Cushing, 237 *et seq.;* Zuñi, JAFL 31: 216–220; Hopi, FM 96 : 197, 201–202; Uintah Utes, JAFL 23 : 310–311.— Compare, for "The Threat Midway," North Carolina, JAFL 30 : 177–178.— Compare, for "Playing Dead," Arabs, Prym and Socin, Pt. II, p. 278; Mpongwe, Nassau, 28; Kaffir, Theal, 115–116; Basuto, Jacottet, 1 : 14–16; Germany, Grimm, CXXXII. See p. 323 (note 1).

[2] It is customary, however, to serve *canlha* (a stew of hominy and rice and chicken) before midnight at a dance, and black coffee at 4 A.M. A dance may begin at any hour, even in the morning, and it may last two or three days.

[3] Although my informants did not sing, they said that it was usual to sing Wolf's insults to the birds.

[4] Manélob' de Silva. "Mané" is dialectical for "Manuel." "Manuel, Wolf of the Wood," appears to be the Island soubriquet for "vulture."

You don't see that red mouth of yours;
But for your mouth,
You would be fine."

Bluejay took from him his feather.

Next to dance was Chinchirote. Wolf sang out,—

"And you, Chinchirote!
You think you are somebody!
You do not look at your big belly and your
lean legs;
If it were not for that,
You would be fine."

Chinchirote took from him his feather.

Next to dance was Hawk. Wolf sang,—

"And you, Hawk!
You think you are somebody!
If you were not always after people's chickens,
You would be fine."

Hawk took from him the feather he had given him.

Next to dance was Guinea-Hen. Wolf sang out,—

"You, Guinea-Hen!
You think you are somebody!
But you don't see your own measly head;
But for your head,
You would be fine."

Guinea-Hen took from him his feather.

At six in the morning the dance was over, everybody went home, they left Wolf alone on the island. Wolf began to cry. Just then there came Aunt Fish-Horse. She asked Wolf, "What's the matter with you?" Wolf said to her, "The birds loaned me their feathers, I went to the dance, at daybreak they took their feathers, they went, they left me alone there." Fish-Horse said to him, "If you were not bad, I'd carry you across."—"If you take me to my country, I'll pay you well," promised Wolf. "Well, jump on my back!" The fish began to swim across. Midway Wolf said, "Oh, what big breasts! When I get ashore, I'm going to pull one of them off."—"What's that you say?" asked Fish-Horse. "Nothing, I said you were a swimmer." As soon as they made land, Wolf jumped ashore, he tore off the left breast of Fish-Horse.

Fish-Horse lay crying on the beach. Nephew passed by, he asked her why she was crying. Fish-Horse said to Nephew, "I brought Wolf across from that island; as soon as we landed, he tore off my breast."—"If you pay me something, I'll put Uncle Wolf into your hands," said Nephew. Aunt Fish-Horse said to him, "If you put Wolf into my hands, I'll give you whatever you ask me."

Nephew started for home. As he neared the house, he called out loud to his wife, "Get a knife, a *machad'*, a bowl! We are going down to the sea to kill a cow lying there." Wolf was close by, he heard; he said, "Nephew, that cow is mine, it is not yours, I left her there. If you put a hand on her, I will put a shot into you." Then Wolf said to his wife, "Get my knife, *machad'*, bowl! We are going to the beach." He reached the beach, he went on top of Fish-Horse to kill her. Fish-Horse grabbed him by the leg, she dragged him into the sea. Wolf's wife began to scream. Wolf called to her, "Wife, don't cry! She is just playing with me, she is not going to do anything to me." Fish-Horse dived down with him. As they came up, Wolf saw his wife still crying. He said to her, "Don't cry! She is just playing with me. If she goes to the bottom and doesn't come up, cry *then*." Fish-Horse dived, and deeper. Wolf was almost choked. He called to his wife; he said, "Cry, this is the time to cry, this isn't play." Fish-Horse wanted to settle him. She dived to the bottom with him. Just here was the end of Sir Wolf.

102. THE BIRDS TAKE BACK THEIR FEATHERS: THE THREAT MIDWAY: PLAYING DEAD: THE PLUG.[1]

There was a wolf with Nephew. Wolf played the viola. All the birds of the world liked his playing. There was to be a dance in another island. They invited Wolf to this dance. Each bird gave Wolf a feather to fly there with. The birds danced as he played. He sang,—

"Sir Crow da Graça!
Indeed, you would be handsomer
If you did not steal people's corn in the furrow.

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[1] Informant, Antonio Coelho of Brava.— Compare, for "The Plug," South Carolina, Christensen, 58–61; Italy, Pentamerone, 292–293; comparative, Bolte u. Polívka, 1 : 40; also p. 28.

"Goose Miranda, Miranda!
You would be handsome
If you did not have that long neck and lean legs.

"Filili, Filili, Filili![1]
You would be handsome
If you were not so sure of yourself.

"Manélob' da Silba!
You would be handsome
If you did not live on the guts of donkeys and goats.

"Owl,[2] pretty Owl!
You would be handsome
If you did not have such deep eyes;
And you are a thief, you go about only at night,
Because you take the clothes of others to make clothes
for yourself."

Each bird went to Wolf and took away the feather he had loaned him. They left Wolf on the island without anything to eat.[3] Wolf was overcome by hunger. He saw a whale passing by.[4] Whale asked, "What's the matter with you? He answered, "My Aunt Whale, all my people have left me here. I want to go home to see my wife and children." Whale said to him, "I'm in a hurry, jump on my back! I'll take you home." As Aunt Whale was swimming along, Sir Wolf saw her fat breasts. He said, "Oh, what big breasts! I'm going to tear off one of them." Whale asked, "What's that you say?"—"I said we are near land." As they made land, Wolf jumped off, he tore off one of Whale's breasts.

Whale staid lying on the beach because she had no breast to nurse her children. Nephew came by. He asked, "Mamma

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[1] A night-flying bird with the call "filili!" When men sleeping out are kept awake by it at night, they may build a fire for Filili to fly into.

[2] An owl's feathers, it was explained, are of different shades.— When I asked Matheus Dias of San Anton if he knew this tale of the birds, he said he knew only about the owl to whom each bird had given a feather. Because of this borrowed plumage, Owl was ashamed to go about by day.

[3] *Variant:* The birds gather to make fun of Wolf. They tell him they have a fine house. It is built of *cuscus*, washed with milk, plastered with clabber. The back-bones of a cow make its roof; and the horns, its *ratranc* (stick put behind door to keep it to). Wolf says he is hungry, and asks the birds to take him to their house. Each bird gives him a feather. They fly fast, Wolf slowly behind. In mid-sea he alights to rest on an island. While he sleeps, the birds pull out their feathers. (Cab' Verde.)

[4] *Variant:* In the morning, when he awakes and finds no coffee to drink, he eats one of his own fingers. At dinner-time he eats another finger; at supper-time, another. The next morning he eats a fourth finger before Aunt Ganga comes by. (Cab' Verde.)

Whale, what's the matter?" Whale said to him, "I found Wolf on the island, I brought him ashore, for which he paid me by carrying off my left breast." Nephew said, "Whale, you lie here, act like dead, I'll plan to come and skin you." Nephew went home, he called to his wife; he said, "Get knives and dishes for us to skin a whale lying on the beach." Wolf heard Nephew; he said, "Nephew, if you put a knife in that whale, I will kill you. That whale has my mark." Nephew said to Wolf, "Well, give me a small piece, there's too much for you." Sir Wolf ran down to the sea, he reached the beach, he threw a stone at Whale. He said, "I'm afraid she is still alive." Nephew jumped on top of Whale, Whale did not stir.[1] Then Wolf jumped on top of Whale. Then Whale took him with her fin, she dragged him out to sea. Then Wolf cried out, "Good-by, wife! Good-by!"[2]

Lady Whale took Wolf out a long way; she pulled out all his guts, she filled him up with sand.[3] She plugged him with a kingfish, she left the tail sticking out. Then Whale brought Wolf ashore. Sir Wolf went home and took a seat on the mortar.[4] His wife said to him, "You have a very big belly." Then, as his smallest child was playing about the mortar, he saw the fish-tail, he pulled it out. The sand ran out. There was the end of Sir Wolf.[5] It was only yesterday, as I was coming by from my work, I saw his funeral. All his family was mourning.

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[1] *Variant:* Nephew tells Wolf to stand at the foot, he will stand at the head, of the "cow;" i.e., Aunt Ganga. "No," says Wolf, "I'm going to stand at the head." Aunt Ganga rips him up and takes out her breast. She fills him with sand, and plugs him with a fish. (Cab' Verde.)

[2] *Variant:* A fish-horse (*peix' cabal'*) plays this trick on him.

[3] *Variant:* He tells the children to make him a seat with a hole in it.

[4] The hollowed-out trunk of the fig-tree, in which corn for the finer grade of meal is pounded. A Guinea mortar (*pilon di Guiné*) is made out of a hard wood from the African mainland. A mortar stands from two to three feet high. Three women may pound in it at a time with their pestle (*po di pilon*). The pestle is of *spinh'* (*spinho* is a shrub of hard wood; its roots are burned for charcoal). To give the women the time for the pounding in preparation for the feast of St. John, a man will play on the drum (*tambor*) or drum with two short sticks (*po di collexa*). The women sing as they pound; *colla pilon* is what they call such singing.— The two coarser grades of meal have been ground between two circular stones (*muin*[*o*]), the top stone being a piece cut out from the bottom, and turned by a wooden handle set into it. The meal is winnowed in a basket about six inches deep, called *bala di tente*. See JAFL 34 : 102–103.

[5] *Variant:* As Wolf is sitting on the mortar his wife set out for him, his little boy says, "Hm! Papa smells of fish."—"Get out of here! You put me to shame!" The boy says again, "Hm! Papa smells of fish."—"If you see the fish, take it out." The boy pulls out the fish, the sand runs down into the mortar, Wolf falls over on his back. His wife takes him and fries him, and every morning she gives the children a piece. (Cab' Verde.)

103.[1] WOLF'S SHARE: THE THREAT MIDWAY: PLAYING DEAD.

Wolf and Nephew made a plan to go fishing. They had to swim a little way to a rock. Nephew knew how to swim. Wolf could not swim. Nephew took Wolf out on his back. Nephew caught all the fish. At last Wolf caught a little fish. He said to it, "Your eyes are very big. I'd like to pull them out and eat them." Nephew said, "Uncle Wolf, this is the first fish you have caught, and you want to eat its eyes! You are greedy." They went on fishing until Nephew said, "Uncle Wolf, it is time to go home. Divide the fish, so we can go." Uncle Wolf divided the fish into four parts. He said, "This is yours. This is mine. This is for him who divides; this, for him who wants it, and that's me." Nephew took his share on his back and swam off, he left Wolf behind.[2]

Wolf staid and ate up his fish. There passed by a mother fish-horse (*ma' peixe cabal'*). Wolf said, "Mother Fish-Horse, take me ashore! Nephew has left me here. I can't get ashore." Mother Fish-Horse answered, "Oh, no! you're a bad fellow. I'm going to leave you here."—"Oh, do take me! Don't leave me here to die! I'll pay you well."—"Come, then! Get under my fin." After they had gone a little way, Wolf said, "Hm! I feel like cutting off that breast of yours."[3]—"What did you say, Wolf?"—"Oh, I said you were swimming well. We'll be ashore soon." They went on. Wolf said again, "Hm! I feel like cutting off that breast."—"What did you say, Wolf?"—"Oh, I said you were a good swimmer. We'll be ashore soon." When they reached the surf, Wolf cut off one of her breasts. Three days later Nephew passed by, he saw Fish-Horse. Fish-Horse said to him, "Can you bring Wolf to me here? I'll pay you, and I'll give you his meat to salt." Nephew went to Wolf. "O Uncle Wolf! I have found a dead fish-horse."—"Don't put your hand on her! She's mine. Wait, and go with me!" He called, "Maria! Maria! Bring a big bowl and a little, a big knife and a little, a big *machad'* and a little, to skin the fish-horse."[4] Wolf went ahead, Maria behind. Fish-Horse lay like dead. Wolf went close to her. She grabbed him, she carried him into the sea. His wife was crying. He called back, "You fool, don't cry! Fish-Horse is teaching me to swim." Fish-Horse dived down with him. He called to his wife, "Don't cry! She is teaching me to dive." She dived again. He called, "Cry now! Cry now [in a weak voice]!" She brought him ashore dead.[1] Nephew skinned him and took him home.

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[1] Informant, Virissime Brito of Boa Vista.—Compare, for "Wolf's Share," Æsop's "The Lion's Share."

[2] *Variant:* Wolf sees Nephew swimming. He does not know how to swim; but he jumps into the water, and is washed out to a rock. He sits there crying. (San Vicente.)

[3] *Variant:* Wolf says to himself, "One foot on shore, one hand on her breast." (San Vicente.)

[4] *Variant:* "Maria Gonçale, bring a little dish, a big dish [*pratinh'*, *praton*]; a little bowl,

104. THE STUPID BROTHER: INCRIMINATING THE OTHER FELLOW: THE THREAT MIDWAY.[2]

There were two brothers,— one named Pedr', one named Galás. They had plenty of manioc, corn, and beans in the house. One day Pedr' went out, Galás staid at home to cook. He started to cook *pirão*. In the manioc he found *gurgulh'*,[3] he burned up the manioc. When Pedr' came home, he found no supper. Galás told Pedr' he had found *gurgulh'* in the manioc, and burned it. Next day Pedr' left him home to cook corn. He found worms (*biche*) in the corn, he burned up the corn. Next day Pedr' left him home to cook beans. He found worms in the beans too, he burned up the beans. When Pedr' came home, he said, "O boy! you bring disgrace upon us. Now we have nothing to eat. We must go out to look for work." Pedr' went ahead, Galás behind. Pedr' called back, "Bring the door in your hand!" (He meant to lock the door.) Galás pulled out the door and put it on his back. He said to Pedr', "When night falls, our door will serve us to sleep on." Pedr' said, "O boy! did you leave the house open? I didn't tell you to bring the door on your back, I told you to lock the door."

They went to a man's house, they got a job of looking after the cows. That night Galás waited until Pedr' went to sleep. Then he got up, he took a big knife, he cut off the heads of all the cows but one heifer. He woke up Pedr'; he said, "Pedr', see the work you did in your sleep!" Pedr' was wet all over with blood. He said, "O boy! you bring disgrace upon us. It was you who killed

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a big bowl [*calderinh'*, *calderon*]; a little knife, a big knife [*facinh'*, *façon*]; a little *machad'*, a big *machad'* [*machadinh'*, *machadon*]. (San Vicente.)

[1] *Variant:* Filling-with-sand and plugging-with-fish incident. (San Vicente.)

[2] Informant, Jon Santana of San Nicolao. For "The Stupid Brother," see p. 80; for "Incriminating the Other Fellow," see p. 66 ("Tell-Tale Grease").

[3] An insect.

all these cows. Get ready! We must get out of here before morning."[1]

They took the heifer along with them. Galás said to Pedr', "We are going to kill the heifer in a place where I shall make wind and there will be no flies." They went on. Galás broke wind, and there were one fly and one flea. He said, "Flies and fleas gather here. We must walk on another day." They went on. He broke wind, there were no flies and no fleas. "This is the place." They had no fire. Galás stood on his head, put his fingers in his mouth and whistled. A hole opened in the ground, through it he went down to the home of Devil. Devil was not in, only his three children. One of them was a little blind girl. They were drinking tea. Galás said he came for fire. The tea was molten lead. He grabbed the little girl's cup and drank [what was in] it. He took fire and salt, he went up again to earth and started to cook. When Devil came home, the children told him about the man who had come for fire and had drunk their tea. Devil went up to see who it was. He found Pedr' and Galás cooking the cow. He said, "I come to find out which of you went to my house to get fire, and took the tea away from my little girl." Galás said, "I didn't drink any tea. I drank molten lead."—"That is the tea we drink in my house," said Devil. He was angry, he wanted to beat Galás. Galás put up his buttocks, he told Pedr' to put into him the four quarters of the cow, the pots, the fire, and the stones the blood had fallen on. He said, "And Pedr', cross your hands, grab Devil, throw him into me too." Devil said, "No need at all for us to fight. Every time you need anything, you have only to go to my house for it."

They ate, they walked on until they were hungry again. They came to a beach. There came two birds,— one the godmother of Pedr', the other the godmother of Galás. The birds took the boys on their backs to carry them home. Galás had with him a little knife. The bird carrying him had a big breast. Galás said, "You have a big breast; I'm going to cut it off, because I'm hungry." Godmother asked, "What is that you say?"—"I said you were flying well." Galás waited till she had forgotten, then he cut off her breast. She grew weak, she let him fall. He fell into the sea. Pedr's godmother let him go too. He too fell into the sea. Both were drowned.[1]

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[1] *Variant:* After killing the cattle, they bury a goat up to its head, near the well where cattle come to drink. The cattle, seeing the goat's head, will not drink, and will die. Hence the owner of the cattle they had killed will think his cattle died in the same way. (San Anton.)

The water washed them ashore. There came a turtle, who blew on Pedr'; he revived. Pedr' asked Turtle to blow on Galás. "Without Galás, I am nothing in this world." Turtle said, "I won't blow on Galás. He is bad. If I revive him, he will kill me." Pedr' said, "No, I won't let him kill you." She breathed on Galás. He got up; he said, "A turtle here, hungry as we are. A turtle here, and you don't turn her!"—"Don't turn this turtle," said Pedr'. "It is she who gave us life."—"I don't care, I am hungry! I must eat!" They turned the turtle, they killed her, they ate.[2] They were in a place no ships came to. They killed all the birds there, they ate them. Then they ate dirt. There was no water. The dirt blocked up their stomachs, they died. That was the end of their life.[3]

105. THE BOY WHO GAVE LIFE.[4]

There was a boy who was born with a diamond in his hand. When he was fifteen years old, he could divine anything. Life itself he could give to a dead person. Then the king heard of this boy who could give life. He sent for him for the princess, who was sick. Then the princess died. He gave the princess life. The king was very glad. The king asked him if he wanted to marry her. The boy said that she would not marry a man, however satisfied with him the king was. Then Lady Queen married this boy. Sir King also went to live with them, so that when they died the boy would give them life.

Then Wolf heard that there was a man who gave a dead person life. Wolf went to the boy, for him not to let him die. The boy said, "Only if you give me fifty shots." Wolf fell on his back, he began to fart on the ground. There was fart in the world such that all the nations thought there was war. All nations went out with battleships. When they saw that it was not war and that it was the fart of Sir Wolf, all the battleships returned. When Wolf stopped, there was a smell that stunk for seven million miles. Then that fart began to kill people. The boy started out throughout the world to give remedies. The boy fled through the world. Every shot in the world is part of that fart of Sir Wolf.

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[1] *Variant:* One bird flies with them both. "She has a big belly [*penux*]."—"Why not take a piece out of her?" Paul' asks Pedr'. "No," answers Pedr', "we don't know what she would do."—"What are you saying?" asks the bird. "Nothing, we are only asking God to bring us safe to port." Paul' asks the same question again. Pedr' refuses. This time the bird drops them on the beach. (San Anton.)

[2] *Variant:* Paul' is killed by the fall. Pedr' is not hurt. He tries in vain to dissuade the turtle from reviving Paul'; but she breaks wind on Paul', and he revives. He says, "Brother Pedr', turtle on shore is turn over."... They see a steamship. Paul' says, "Turtle shell is in the sea," and they embark in the shell for the vessel. (San Anton.)

[3] Compare Timne, Thomas, 35.

[4] Written by Antonio Soares Rosa of Fogo.

The story will end the day they put tea on the ground in the cold. Every one that tells it adds a point ahead. When he[1] is fifteen years old, he will finish the story.

106. THE EVIL EYE.[2]

I.

Wolf started out to find his nephew. On the road he met a lamb. Wolf asked him, "Lamb [*Carne'rinh'*], where is your father?"—"Sir Wolf, my father is dead."—"Where is your mother?"—"My mother is dead."—"What killed them?"—"I had my eyes shut. Then I opened my eyes, I looked at them, they died."—"Lamb, if you look at me, will I die?" asked Wolf. "Sir Wolf, you won't die if you run." Wolf ran, ran, ran, till he came to a cliff. He turned, he looked back, he saw the lamb with his eyes open. He cried, "Lamb, do you see me?" He yelled, "I almost see you!" Then Wolf backed and backed until he fell down off the cliff. He died. You never see Sir Wolf any more.

(*Variant a.*[3])

There was a woman had a son. There was famine in the land. This boy started out to find something to eat. On the side of a cliff he met Wolf. "What are you doing here, little boy [*menin'*]?" Wolf asked him. "I am picking up whatever I come across to eat."—"Have you a mother?" Wolf asked him. "No."—"Have you a father?"—"No."—"Have you a brother?"—"No."—"Have you a sister?"—"No."—"Have you nobody in this world?"—"No."—"How is that?" Wolf went on to ask. "I haven't anybody, because I looked at them," answered the little boy. "Don't look at me!" exclaimed Wolf. He began to back away. "Do you see me now, little boy? Do you see me now?"[1] Wolf backed and backed. The boy watched him until he was at the edge of the cliff. "Wolf, I see you now!"—"You're not going to kill me!" Wolf shouted back, "I'm going to kill myself!" He sprang over the cliff.

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[1] Elsewhere the author explained that he was referring here to his own infant son, Nathaniel; and he added that Nathaniel had said that he hoped, when he was about to die, to meet that boy.

[2] Informant, Matheus Dias of San Anton. With this tale Matheus Dias had concluded his version of "Uncle Wolf and Aunt Ganga" (Tales 3, 4). Compare Georgia, JAFL 25 : 128–129.

[3] Informant, Antonio Soares Rosa of Fogo.

II.[2]

Wolf was standing drinking at a brook. Above him stood a lamb he wanted to eat. "Lamb, they tell me you've been talking about me going on six months," said Wolf to the lamb. "Sir Wolf, six months ago I was not born."—"I don't care! If it was not you, it was your father," said Wolf.[3] Lamb was frightened, he shut his eyes tight. "Lamb, why do you shut your eyes so tight?" asked Wolf. "Sir Wolf, if I opened my eyes, the world would be destroyed."—"Do keep them shut, Lamb! Keep them shut as tight as you can, and wait until I have run away!" As Wolf ran off, he called back, "Shut your eyes tight, Lamb! shut them tight, so not to destroy the world!" Wolf disappeared, Lamb went back to the flock and saved himself from the jaws of Wolf.

107.[4] THE BIGGEST LIAR: FOILED: STEALING THE ROAD: THE EVIL EYE.

There was a man who could tell more lies than any one else. One day he went out with his cow to tell lies. He said that if any one could tell more lies than he, he would give him his cow. So he went around among the neighbors, but nobody could beat him lying. Late that night he came to a little hut, and in it he found a little boy asleep.[5] He asked the boy to give him a light for his pipe.[6] The boy began to shake the fire up and down, until the man got tired waiting. "Menin' ['little boy'], what are you doing with that fire?" asked the man. "I am dividing to-day's from yesterday's, and yesterday's from day before yesterday's, to give you."—"Menin', give me some water."—"All right," said the little boy; he began to shake the water up and down, until the man got tired waiting. "Why don't you give me the water?" asked the man. "I am dividing to-day's water from yesterday's, and yesterday's water from the day before yesterday's, so as to give you fresh water."—"Menin', have you any mother?"—"Yes, Sehnor!"—"Where is she?"—"She has gone to the king's palace to sew it up with her needle and thread where it was torn last night."—"What!" exclaimed the man. "And where is your father?"—"He has gone to the river to get some water to throw on the land with a flower-pot with a hole in it,[1] to make a garden."[2]—"Is that so?" said the man. "Menin', did you hear that a child was born last night with seven arms, seven legs, and seven necks?"—"Sehnor, I can't be sure; but this morning, when I went to the spring for water, I found a dress with seven sleeves and seven collars, and I think it must have belonged to that baby."[3]—"Is that so?" said the man. "Menin', did you hear that a donkey took a journey into the sky last week?"—"Sehnor, I can't be sure; but when I went to the spring last week, I heard a clap of thunder; when I looked up, I saw a pack-saddle [*albada*] falling down from the sky, and I think it must have belonged to that donkey."—"Menin', did you hear last week that the river caught fire?"—"Sehnor, I can't be sure; but last week, when we went fishing, we caught a lot of fish burnt on one side, raw on the other. I think they must have been cooked when the river caught fire."[4]—"My dear Menin', take my cow. You are the smartest fellow I ever saw."[5]

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[1] *Variant:* The kid is afraid Wolf will kill him, so he shuts his eyes. . . . "Do you see me?"—"No; but if I want to see you, I can." (Boa Vista.)

[2] Informant, Miguel Dias of San Vicente.

[3] This fable is given in a school-reader in use in the Islands.

[4] Informant, Laura Dias of Brava and Massachusetts.—She narrated in English. Compare, for "Foiled," Bushmen, Honeÿ, 19–21.

[5] In the conclusion of the Fogo tale of "Little Bald-Headed [*Menin' Pelad'*]," the little bald-headed boy meets the liar in the road with his cow. After each exchange of lies, one goes north, and one south, to meet the next morning at the same spot for another bout.

[6] *Variant:* To set the sea on fire. (Fogo.)

On his way home he met 'Nhô' Lob'.[6] "Sehnor, what are you thinking of?" asked Lob'. "You look so sad!"—"You may well ask me. I had a cow, I thought nobody could take it from me.

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[1] Probably, as Mrs. Dias had told the tale, the object was *binti* (see p. 277, note 1). In another tale "a flower-pot" was substituted for *binti*.

[2] Compare Kabyle, Rivière, 161; Hausa, Tremearne, 361–363.

[3] *Variant:* "I saw a shirt on the line with seven sleeves." (Fogo.)

[4] Compare Santals, Bompas, 51.

[5] In a Cab' Verde variant the exchange of lies occurs between a man and an old witch. "What news from the city?" she asks him. "I hear they had a storm that swept all the trees to sea."—"That's true, it was the same storm that rained pack-saddles."—"What news? I hear they have caught fish cooked on one side, raw on the other."—"That's true. Perhaps the fish were in that boat that was burned when the sea caught on fire."—"What news? I hear that a bird has been flying over the city for three days, and has not yet traversed the city."—"That's true. I met a man with a pick-axe and sledge-hammer to break the egg of that bird."—"What news? I hear that a child has been born with seven arms."—"That's true. As I was passing, they were washing clothes, and I saw a shirt with seven sleeves."

[6] *Variant:* Wolf has been lying in wait for him to steal his cow. (Fogo.)

I thought I was the biggest liar in the world, so I said I would give the cow to any one who could beat me lying. Then I met an innocent little child who told more lies than me, so I had to give him the cow. Now, I don't know what to do to get the cow back from him."—"Come right back to him with me!" said 'Nhô' Lob', "I'll get the cow for you. I have seven bags here full of lies. If I open but one of my bags, the whole town will be covered with lies."—"All right," said the man, "let us go!" And the man went on ahead. The little boy heard a noise outside; and when he looked, he saw the man and 'Nhô' Lob' coming towards his house. "'Nhô' Lob' is coming to take my cow," he said; "what can I do?" He called out to the man, "How about the seven pregnant wolves you promised my father? You're only bringing one of them.[1] All right, though! Bring him in. We'll tie him and kill him."—"What! tie me and kill me! Is that why you brought me here? You can't get me!" And 'Nhô' Lob' started to run home as fast as a horse.

"Sehnor, why are you standing here?" asked the little boy. "Just wait until 'Nhô' Lob' steals the road and puts it in his pocket. How will you find the way home then?"—"What!" said the man, and he started running after 'Nhô' Lob' to catch him before he stole the road and put it in his pocket. Every time 'Nhô' Lob' looked back, he saw the man running after him. So he kept on running, because he thought the man was after him to bring him to the child's father. So he ran till he came to a mountain, where he hid. When the man lost sight of 'Nhô' Lob', he fell off the mountain, and he was killed.

Three days later the little boy went to the mountain to get some hay for his cow. 'Nhô' Lob' was walking there, and he saw the little boy. 'Nhô' Lob' was awfully hungry, because he hadn't eaten for three days. When he saw the child, he said to himself, "'Nhô' Lob', to-day you'll have a big feast." When the little boy saw him, he hung his head. "Menin', why are you so sad?" asked 'Nhô' Lob'. "Have you any mother?"—"No," answered the little boy, "my mother is dead."—"What did she die of?"—"She died because I looked at her."—"And your father?"—"He is dead too."—"What did he die of?"—"He died, too, because I looked at him. Everybody that I look at dies."—"What!" exclaimed 'Nhô' Lob', "are you looking at me?"—"No, not yet, but I shall pretty soon." And 'Nhô' Lob' kept running backwards as fast as he could, so the child would not see him. When he reached the side of the mountain, the little boy called out, "In just a minute I'll be seeing you. I almost saw you!" 'Nhô' Lob' ran, and fell down the mountain and was killed. The little boy went home happy because he had his cow, and because he was the smartest boy in the world.

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[1] *Variant:* "You are owing my father two cows with calf; and here you are bringing him only one, and that one not with calf." (Fogo.)

> Little shoes run down the mountain.
> Fly's kidney, mosquito's liver.
> Who runs the fastest
> Can catch it all.
> Birds sing, monkeys dance.
> Who knows the most,
> Let him go and say his part!

108.[1] PEDR' TRANSFORMS: PLAYING DEAD.

Once Wolf planned to go into the country with Pedr', his nephew. Isabél Gonçale put a *gufong*[2] and a *palma*[3] of tobacco for Wolf in his bag (*saralh'*); Pedr's wife put the same for him in his bag. After they got out, Wolf said, "Nephew, let us eat first out of your bag!"—"No, Uncle Wolf, we'll eat first out of yours. You are an old man, I am young. We'll lighten your load first." But Wolf insisted, they ate first out of Pedr's bag. They ate and smoked. Finally they had eaten everything in Pedr's bag. Pedr' was hungry. He said, "Uncle Wolf, give me some of yours!" Wolf would not give him anything to eat. "Uncle Wolf, we came together, we ought to die together." Wolf said, "If you die, I'll carry you on my back."—"Uncle Wolf, give me something!"—"Go on, you rascal [*marot'*]! This food here is for my wife and children." When they started to come in from the country, Pedr' was weak from hunger, but he went on ahead of Wolf. Wolf held back to eat. Near Wolf's house was a spring. Pedr' drank, he turned into a head-rest (*ordilia*). Wolf reached the spring, he saw the head-rest; he said, "My wife has been here and dropped her head-rest." He picked it up and put it in his bag. Pedr' turned into a rabbit, he started to eat the *gufong*. When Wolf arrived home, he asked Isabél Gonçale, "Where is Pedr'?" —"I haven't seen Pedr'." Wolf said, "I fooled Nephew. We ate up all he had in his bag, and saved mine. I brought it back for you to eat." She was pleased, she tipped up the bag to get the *gufong*. Out fell a crumb and a rabbit.[1] The rabbit ran into a hole.

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[1] Informant, Matheus Dias of San Anton.— Compare, for the trick in the bag, Thonga, Junod, 2 : 209–210. Compare, for "Playing Dead," Jamaica, P. C. Smith, 9–10; Jamaica, Pub. FLS 55 : V; Bahamas, MAFLS 3 : 76; Georgia, Jones, XLVI; Georgia, Harris 2: LXII; Georgia, JAFL 13 : 24–25; South Carolina, Christensen, 22, 70–72, 84–85; North Carolina, JAFL 30 : 179; Caddo, Dorsey, 86; Natchez, JAFL 26 : 194, 195; Apache, PaAM 24 : 72–73; Pueblo Indians, JAFL 31 : 230–231.

[2] Corn-meal baked in a banana-leaf in ashes. It is the regular provision of herders. It lasts well. See pp. 49, 113, 245.

[3] A measure.

Wolf said, "This is a trick, you see, of Nephew. I'm going to plan to kill him. Get a sheet and a pillow, and I will lie on a bench as if dead. When the shroud (*mortelhar*) is all ready, go out and cry, 'Wolf is dead! Wolf is dead!' Nephew will come to see what is the matter." They arranged all this; Pedr' came; Isabél Gonçale cried, "Pedr', O Pedr'! your Uncle Wolf is dead!" Pedr' came in; he cried, "O Uncle Wolf! you are dead, you are dead, and I have no companion." Pedr' asked Isabél Gonçale, "When Uncle Wolf died, did he break wind?"—"No." Wolf heard, he broke wind like thunder. Pedr' said, "Uncle Wolf is not dead, Uncle Wolf is alive."

109. A STORM COMING.[2]

There was a wolf with a nephew. Uncle Wolf was lazy, he ate everything in sight. Nephew was a worker. They set to work to plant manioc. Nephew dug the soil, he planted his manioc-shoots. Uncle Wolf ate up all his shoots. Well, Uncle Wolf saw Nephew's plants growing up; he went and said to Nephew, "I am hungry. I wish you would give me some of that manioc."—"It isn't good to eat yet," answered Nephew. Wolf said, "Then give me something to eat. I'd like to try that manioc." He tormented Nephew until he pulled up a plant and gave it to him. Uncle Wolf liked it very much. He made a plan to run Nephew out and keep the manioc-patch for himself. He ran Nephew out. Two days passed. Nephew cut *carapate;* he made two ropes, each twenty-five fathoms. He passed by Wolf's house. Wolf saw him; he asked him, "What are you going to do with all that rope?" Nephew pointed to a black cloud in the north. "Well, what is it?"—"That cloud is a tempest coming, which is going to kill everything not tied up," answered Nephew. "Sell me some rope!" begged Wolf. "I can't sell this rope," said Nephew. "I'm going to tie myself up with it to a tree." Nephew started to tie himself. "Tie me first!" begged Wolf. So Nephew tied him fast to the foot of a fig-tree. He spliced the two ropes together, he tied him fast. He left him there. His bones are there yet.[1]

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[1] *Coelh'*. To many the word seems to mean "rat" or "mouse." There was always a discussion over its meaning.

[2] Informant, Jon Dias of Brava.— Compare Sierra Leone, Cronise and Ward, 209–213; Nigeria, Dayrell, XXVII; Georgia, Harris 2 : VII, LVII; South Carolina, Christensen, 23–25; Brazil, H. H. Smith, 549–550, 554; Venezuela, VAEU 20 : 275; Araucanians, JAFL 25 : 248; Philippines, JAFL 20 : 313–314; Philippines, MAFLS 12 : 330–331; Arabs, Burton, 3 : 114 *et seq.*

(*Variant a.*[2])

There was a wolf with his nephew. They went into the country one day to beg.[3] They went to a sugarcane plantation where they were making sugar.[4] They gave them a case of sugar. They went to a brook, they put the sugar in the running water. "Uncle Wolf, do you drink below [the sugar], I will drink above," said Nephew. "You are very bold, Nephew! You want me to drink the dirty water, and you to drink the pure water. Drink below yourself! I'm going to drink above."[5] They went to a plain where there was a deserted [property], there were an orange-grove, a lemon-grove, cocoanuts. They worked together, they cleaned up the trees; but when the time came to gather the fruit, Wolf ran Nephew out, he kept the place for himself.[6] After a while Nephew came back with some rope; he said, "Sir Wolf, do you know if there is rope for sale about here?"—"What do you want with rope?"—"I heard that a storm is coming which will carry off everybody. I want to tie myself up, so the storm won't carry me off with the others." Uncle Wolf said, "O Nephew! come in, come in! I want to talk to you. Let me tell you what I want you to do. I have some rope here. Please tie me up before you go." They got together all the rope in the house. Nephew tied Wolf to the foot of a tree. He left only his buttocks bare, he cut some sticks from a quince-tree, he whipped Uncle Wolf until he died. Nephew took possession of the place.

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[1] *Variant:* Nephew pulls up some manioc and shows it to Uncle Wolf. "Come and get it now!" he says. "O Nephew!" begs Uncle Wolf, "give me just a peel of that manioc!" (Fogo.)

[2] Informant, Manuel da Costa of Cab' Verde.

[3] Professional beggars on the Islands are never turned away. "If you have only a few *reis*, you must share them," say the old people. "God will return it to you multiplied."

[4] Brown sugar. It is solidified in forms of different sizes, one pound, two pounds, etc.

[5] This incident seems reminiscent of the Æsop fable of "The Wolf and the Lamb." See, too, p. 319. The point of the incident, however, is different. Nephew wants to drink below the block of sugar, where the water has been sweetened; but, knowing Wolf's contrary nature, he plays up to it, and tells him to drink below.

[6] In another Cab' Verde narration Nephew goes to a *saib'* to ask how he can get back the property. It is the *saib'* who proposes the tying-up trick.

110. HOW TO EAT MONKEY.[1]

[After the preceding episode, Nephew had left Wolf tied to a fig-tree.] Four or five days later a monkey came up to the fig-tree where Wolf was tied, and began to eat the figs. "Throw me a fig, Sir Monkey! I'm very hungry!" begged Wolf. Monkey threw him a fig. As he threw it, it fell into his mouth. "Untie me, Sir Monkey!" begged Wolf again. "No, I won't loosen you, because you are not a man to be trusted," answered Monkey. "I will give you my land and everything on it," promised Wolf. "No, I won't loosen you, you are not a man to be trusted," said Monkey again. "Do loosen me, Sir Monkey! Indeed, I will give you my land and everything on it." Monkey again refused. Four times Wolf begged Monkey, and Monkey refused; but finally Monkey agreed to loosen him.

When he untied him, Wolf grabbed hold of Monkey's tail. "Why are you holding my tail, Uncle Wolf?" asked Monkey. "My hand is cramped, because I've been tied up a long time. I want to wake it up."—"Uncle Wolf, let me go, please! Let me go! See how good I've been to you!"—"No, I'm not going to let you go. I'm going to kill you and eat you up right here."

At the time, Nephew was near by, on a hill. He called out, "O Uncle Wolf! shall I tell you the best way to eat Monkey? Tie his feet together, throw him up in the air. He'll come down and fall into your mouth, you won't lose the tip of a hair."—"Nephew, you're a smart boy! That's the way!" And Wolf took Monkey, he threw him up into the air with all his might. When he fell down, he fell away out of sight. Wolf waited there with his mouth open one day. "I'll reward you, Nephew, because you saved me from Uncle Wolf," said Monkey.

111. THE THINGS THAT TALKED.[2]

There was once a shepherd with his dog. They went into the country. On his return he was hungry. He came across a fig-tree bearing ripe figs. There were also figs on the ground. He began to eat the figs on the ground. After he had eaten well, he noticed that the tree was covered with figs. The fig-tree said, "If you want to eat from me, don't eat from the ground." He looked at the dog. The dog said, "Speak to the fig-tree which speaks to you." He took a stick to beat the dog. The stick said, "Speak to the dog that speaks to you." He dropped the stick and started to run. He ran until he met a man with a stick on his back. The man said, "Why are you running?"—"I came across a fig-tree. There were figs on the ground. I ate the figs. I noticed the figs on the tree. The fig-tree told me to eat from it. I looked at the dog. The dog said, 'Speak to the fig-tree which speaks to you.' I took a stick to beat the dog. The stick said, 'Speak to the dog that speaks to you.' I dropped the stick and started to run."—"You are a good-for-nothing [*desprisiad'*]," said the man. The stick on his back said, "Had it been you, you would have done likewise." The man dropped the stick. Both men started running, the stick after them. They ran, ran, ran, until they ran into the sea.

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[1] Informant, Manuel da Costa of Cab' Verde. Compare Georgia, Harris 2 : 153.

[2] Informant, Joachim Pedro Cruz of San Nicolao. Compare South Carolina, JAFL 34 : 12.

112. SEVEN SUITS OF CLOTHES.[1]

There was a very rich family with one son. There was a poor family with one son. The two boys looked alike. People would call the poor boy by the name of the rich, the rich by the name of the poor. One day the rich boy met the poor boy. He said, "I am glad to meet you. I heard you looked just like me." He invited him to go in bathing. "You put on my clothes," said the rich boy, "and I will put on yours." They exchanged clothes. The rich boy took the poor boy home, and the mother of the rich boy took the poor boy for her own son. "That is not me. This is me," said her son. They kept the poor boy to live with them. At the table he was bashful and would not talk. The father of the rich boy was an old man. To make the poor boy talk, the old man said, "Unless you talk, I will kill you." The poor boy said not a word. The next morning he rose early, he went to his friend's room; he asked him to give him a horse, that he might go through the world to find something to talk about. "My father was only testing you," said the rich boy. "I don't want you to go." But the poor boy insisted on going.

As he rode through the country, he came to a house on the shore. He knocked at the door. A little woman opened it.

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[1] Informant, Miguel Dias of San Vicente.

"Enter," said she, "and sit down in the parlor [*sala*]." She asked him where he came from. "From the city — on an excursion."—"You are hungry, naturally?"—"Yes."—"What kind of soup are you used to eating,— tapioca, or chicken?"—"Chicken." When night came on, she said, "What kind of a bed are you used to,— a bed of lead, or one of silver or of gold?"—"A bed of gold."

The house belonged to three enchanted princesses. The gold bed belonged to the eldest sister; the silver bed, to the other two; the lead bed, to the servant. The servant took him to the gold bed. About one in the morning the three princesses came in. The boy was asleep. He turned in bed, he felt something cold. He lighted a taper, he saw a girl lying there. He was so astonished, she was so pretty, that he did not notice a drop of wax falling on her face. She woke up. She called him an impudent fellow. "What right have you to drop wax on my face?"

He took such pleasure in her company, that morning came before he knew it. She told him that he was not to carry news of her, no matter where he went. That morning he rode back to the house of the rich boy. They were at breakfast. Half way through the meal the poor boy said to the rich, "I have a piece of news for you. Last night in a certain house I saw a face unequalled in this land." They were astonished. The old man said he desired to see that face. "Bring her for me to see, and I will give you half my riches. Fail to bring her, and I will turn you away." The same day the poor boy started back to the house of the princesses. The same woman as before opened the door. She said, "Sir, you remember my lady told you not to carry news of her anywhere. She may not help you in your affair, but sit down and wait for her." At the same hour as before the three princesses arrived. The eldest said as soon as she saw him, "Did I not tell you not to carry news of me anywhere?" He said, "Help me out of my disgrace! I come from a poor family. I live now in a rich family. I went out into the world to find something to talk about. I found nothing of beauty but you." But the princess refused to go with him. Her sisters begged her to go. "He is too fine a young fellow to be disgraced." She agreed to go; she said, "To-morrow, about noon, you will see three white doves flying towards you. Give orders for a piece of white silk to be spread out for us to go in, and another to go out, on." Next morning, as he was impatiently pacing the verandah, he saw the three white doves approach. As they touched the white silk, they were transformed into three girls, the eldest in the centre. As the people went to meet them, they fell on their knees, they took them for saints. "Arise! We are people, just like you," they said. They took them into the reception room (*sala de visite*). When it was time for them to go, they put down another piece of white silk.

The boy rode to the house of the princesses to thank them for coming. The servant said, "My lady is angry with you. On the way back she lost her enchanted ring in the sea. She blames you for it." She told the lady he had come. She said to him, "I do not wish to see you. It was due to you that I lost the most precious jewel in the world." He was very sad. He asked them to give him a fishing-rod. "Why?"—"I want to go fishing to find the ring." They gave him a fishing-rod.

He went to the sea and began to fish. He felt a bite, he pulled up a *sargosinh'*. He was hungry; he was considering eating the fish raw, when the fish said, "Do not eat me! I will tell you about the ring you are looking for."—"How am I to find it?"—"After a while a *coradante* [?] will come, and then a *maria alcatras* [a bird]. I will come too. The *coradante* will take the poison out of the well, so we can drink. I am going to sing,—

"'Clac, clac! Cumadre Maria Alcatras
Ja ficou sem o seu anél de pédra do incanto.
Assim som' que nad' tenha nada.'

["'Clac, clac! Cumadre Maria Alcatras
Is left without her ring with an enchanted stone.
So it appears that nothing has nothing.']

When I sing, do you wave your rod. Maria Alcatras will drop the ring to drink, and you can get it. Let me advise you. When you take her the ring, she will wish to marry you. At her marriage she will wear seven undershirts. You too must wear seven. She will wear seven [pairs of] corsets [*curpis*]. You must wear seven *camisolos*. She will wear seven white petticoats. You must wear seven pairs of drawers. She will wear seven skirts. You must wear seven pairs of trousers. She will wear seven jackets. You must wear seven coats. When she prepares for the bridal bed [*toldo*], she will race you in undressing. Watch her. The last piece she takes off do you throw into a pan of fire under the bed. Thus you will break her enchantment, then you will enjoy her."

He got the ring; he went back to the girl's house, thinking he had the ring in his pocket. On arriving, he found the ring on the girl's finger. She was glad to see him; she said, "The only way to repay you is to marry you." They prepared a big dinner for the wedding. They invited the family of the rich boy. The old man brought with him half of his riches; after the ceremony and the dinner, he gave them to the groom in order to fulfil his promise.

"I'll not lie with a man who wears seven pairs of trousers," said the woman. "Nor I with a woman who wears seven skirts," said he. They took them off one by one. "I'll not lie with a man who wears seven coats," said she. "Nor I with a woman who wears seven jackets," said he. "I'll not lie with a man who wears seven pairs of drawers."—"Nor I with a woman who wears seven petticoats."—"I'll not lie with a man who wears seven shirts."—"Nor I with a woman who wears seven [pairs of] corsets." —"I'll not lie with a man who wears seven undershirts."—"Nor I with a woman who wears seven." As she took off her last shirt, he grabbed it and threw it into the fire. She cried out, "My husband, you disgrace me! You break my enchantment!"

The guests left them, and there they lived to enjoy their wealth.

113. THE GIRL WHO WOULD DANCE.[1]

There was a woman married. She had a daughter by her husband. The girl knew how to do nothing but dance the *batuc'*. Wherever they played the violin, she would go and dance; whereever outside they played the drum, she would dance; whenever they played the *simbo*, she would dance. That was all she did. Because that was not right, her father turned her out. She worked, she built herself a house. She reared up a little dog.

A man who was a wild dragon appeared on a little hill which was by her house; he sang,—

"Zabél, Zabél, hold your dog!
Let me into your house!
I will bring you a sack of money,
I will bring you a form of *cuscus*
And a bottle of molasses."

The little dog barked,—

"Yep! Yep!
Zabél is not here,
Yep! Yep!
Zabél is asleep with nightmare."

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[1] Informant, Jon Mendes of Cab' Verde.

The man turned back to his house, because the dog did not let him [in].

Next day, very early, the girl went to ask the *saib'* what to do with the dog, because a man had come bringing her things, and the dog did not let him in. The *saib'* said, "The dog was fighting for your good, because that man was not human [people]." Zabél said, "Yes, he is somebody, and the dog won't let him in." The *saib'* said, "Kill the dog, burn him, put the ashes in a basket covered with seven shawls, throw the basket into the sea, tying stones to the basket to sink it. The dog will not again keep the man from coming inside." Zabél did all this.

That night the man appeared again on the hill. He sang,—

"Zabél, Zabél, hold your dog!
I am coming to your house,
I am bringing you a sack of money,
I am bringing you a form of *cuscus*
And a bottle of molasses."

He heard no barking, he came nearer; he sang again,—

"Zabél, Zabél, hold your dog!
I am coming to your house,
I am bringing you a sack of money,
I am bringing you a form of *cuscus*
And a bottle of molasses."

He reached the door. He sang again,—

"Zabél, Zabél, hold your dog!
I am coming to your house,
I am bringing you a sack of money,
I am bringing you a form of *cuscus*
And a bottle of molasses."

The place was quiet. He opened the door. Zabél saw his feet. She said, "Where are you going with those big feet?"—"To mash you." Then the wild dragon jumped, and seized her by the neck.

He took her to her father's house. She began to cry. She said, "My father, my father! the wild dragon with seven heads is taking me! He is very heavy, I can't manage him." Her father answered her,—

"Zabél, Zabél, going to the ravine[1]
Is the habit of women,

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[1] That is, to wash.

Putting on the pot[1]
Is the habit of women.
To sit spinning you refuse.
The *simbo* sounds, there you go.
Hands clap, there you go.
Hands pat, there you go,
The viola plays, there you go.
Move on, move on!"

She cried, she told her mother that the wild dragon with seven heads was taking her. "His heads are very heavy, I can't manage them." Her mother answered her,—

"Zabél, Zabél, going to the ravine
Is the habit of women.
Putting on the pot
Is the habit of women.
To sit spinning you refuse.
The *simbo* sounds, there you go.
Hands clap, there you go.
Hands pat, there you go.
The viola plays, there you go.
Move on, move on!"

She went to the house of her godmother. She cried; she said, "My godmother, my godmother! the wild dragon with seven heads is taking me. He is very heavy, I can't manage him." Her godmother answered her,—

"Zabél, Zabél, going to the ravine
Is the habit of women.
Putting on the pot
Is the habit of women.
To sit spinning you refuse.
The *simbo* sounds, there you go.
Hands clap, there you go.
Hands pat, there you go.
The viola plays, there you go.
Move on, move on!"

She went to the house of her godfather. She cried; she said, "My godfather, my godfather! the wild dragon with seven heads is taking me. He is very heavy, I can't manage him." Her godfather answered her,—

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[1] That is, to cook.

"Zabél, Zabél, going to the ravine
Is the habit of women.
Putting on the pot
Is the habit of women.
To sit spinning you refuse.
The *simbo* sounds, there you go.
Hands clap, there you go.
Hands pat, there you go.
The viola plays, there you go.
Move on, move on!"

She went to the house of a new friend.[1] She cried; she said, "New friend, new friend! the wild dragon with seven heads is taking me. He is very heavy, I can't manage him." The new friend answered her,—

"Zabél, Zabél, going to the ravine
Is the habit of women.
Putting on the pot
Is the habit of women.
To sit spinning you refuse.
The *simbo* sounds, there you go.
Hands clap, there you go.
Hands pat, there you go.
The viola plays, there you go.
Move on, move on!"

She went to the house of an old friend. She cried; she said, "Old friend, old friend! the wild dragon with seven heads is taking me. He is very heavy, I can't manage him." The old friend answered her,—

"Wait for me there!
I take my drawers of iron mail.
Wait for me there!
I take my trousers of iron mail.
Wait for me there!
I take my coat.

---

[1] Before this, our informant had her visiting her sister, and then her brother. Mr. Silva, who helped me as usual in recording the tale, objected to including these visits, urging that Zabél was an only child. Our informant had overlooked this initial fact, of course, and was hypothecating relatives for the sake of repetition, just as is done in balladry or in the "spirituals" of the American Negroes.

Wait for me there!
I take my shirt.
Wait for me there!
I take my waistcoat.
Wait for me there!
I take my cravat.
Wait for me there!
I take my collar.
Wait for me there!
I take my watch.
Wait for me there!
I take my stockings.
Wait for me there!
I take my shoes.
Wait for me there!
I take my gun.
Wait for me there!
I take my *machado*.
Wait for me there!
I take my sword."

The old friend took his gun, he shot at the wild dragon. With only one shot he blew off the seven heads. They lived like brother and sister in the same house. The other day I left them still living together.

(*Variant a.*[1])

What thing thing? There was a Sabél who had a dog called Leon. And there was now a man who wanted to kill her. He waited until night, he came, he offered her a sackful of money.

"Sabé belele, Sabé belele,
Hold your dog!
I am going to join you.
I am bringing you a sack of money,
Sack of money."

The dog answered,—

"Hep! Hep! Hep!
Hep! Hep! Hep!

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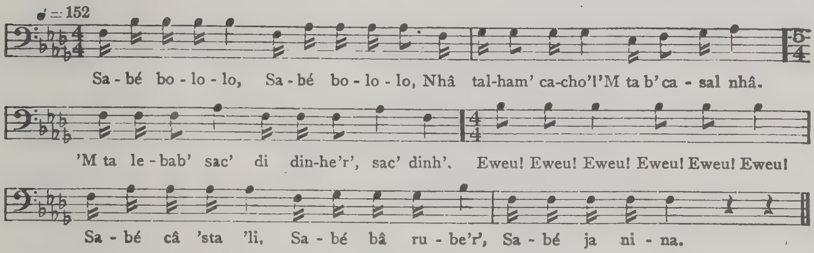
[1] Informant, Cosmo Gomes Furtado of Cab' Verde.— Compare Bahamas, MAFLS 13: No. 114 (II). For the incident of the dogs singing after death, compare Angola, MAFLS 1: XII; Kaffir, FLJ(SA) 1 : 143–145.

Sabé is not here,
Sabé has gone to the brook.
Sabé is dozing."[1]

Then she went and told her family that she was going to kill her dog. The family said not to kill him, because he was her companion. Then she went, she arrived, she killed the dog. At night the man came, he called her, he offered her a sack of money.

"Sabé belele, Sabé belele,
Hold your dog!
I am going to join you.
I am bringing you a sack of money,
Sack of money."

[1] *Variant:*


♩ = 152
Sa - bé bo - lo - lo, Sa - bé bo - lo - lo, Nhâ tal-ham' ca-cho'l'M ta b'ca - sal nhâ.
'M ta le - bab' sac' di din-he'r', sac' dinh'. Eweu! Eweu! Eweu! Eweu! Eweu! Eweu!
Sa - bé câ 'sta 'li, Sa - bé bâ ru - be'r', Sa - bé ja ni - na.

("Sabé bololo, Sabé bololo,
Hold the dog!
I am going to marry you.
I will bring you a sack of money,
Sack of money."

"Eweu! Eweu! Eweu!
Eweu! Eweu! Eweu!
Sabé is not here,
Sabé goes to the arroyo,
Sabé is dozing.")

When spoken, this last line was,—

"Ele 'sta na séti sono di pisadela."
("She is in the seven [fold] sleep of nightmare.")

And the verses continued,—

" 'Nhâ Sabé bololo,
'Nha da-m' um lumi
Pa' 'm leba 'nha belh',
Qui 'sta de'tad' 'ribal cama
Sim quenha, sim p'ra quenha."

("Mistress Sabé bololo,
Give me a light
To take to my old woman,
Who is lying abed
Without any one, without any one at all.")

The dead dog answered,—

"Hep! Hep! Hep!
Hep! Hep! Hep!
Sabé is not here,
Sabé has gone to the brook.
Sabé is dozing."

Then she woke up, she went and buried the dog she had killed. At night the man returned, he called her.

"Sabé belele, Sabé belele,
Hold your dog!
I am going to join you.
I am bringing you a sack of money,
Sack of money."

And the ashes answered,—

"Hep! Hep! Hep!
Hep! Hep! Hep!
Sabé is not here,
Sabé has gone to the brook.
Sabé is dozing."

The next night he returned.

"Sabé belele, Sabé belele,
Hold your dog!
I am going to join you.
I am bringing you a sack of money,
Sack of money."

A little bit of ashes remained.

"Hep! Hep! Hep!
Hep! Hep! Hep!
Sabé is not here,
Sabé has gone to the brook.
Sabé is dozing."

She took the bit of ashes that remained, she went and threw them into the sea. At night the man returned.

"Sabé belele, Sabé belele,
Hold your dog!
I am going to join you.
I am bringing you a sack of money,
Sack of money."

Nothing answered him. As he called, he advanced. As soon as he got near the house, everything began to turn over inside the house. When he arrived in that turmoil, the door opened without any one opening it, and then he went inside the house. Sabél said, "And you, what big eyes you have!"—"Big eyes for me to see you."—"What great hands you have!"—"Great hands are for me to seize you." She said, "What great feet you have!" He said, "Great feet are for me to go with you." Then he killed the girl. Thus it was.

114. THE BATTLE OF THE ENCHANTERS.[1]

There were a man and a woman. They had a very lazy son. One day his father sent him to go open the store. His father mounted him on a donkey. He went to the store. When he reached the door of the store, the donkey stopped. He said, "Now, lazy as I am, I am not going to get off to open the door." He staid there till night. People came to do business, he did not get off to sell anything. At night, when he came home, his father asked him what he sold. He said that he sold nothing. "Did people not come to buy?"—"They came, but I did not open the door, they went away." His father jeered at him. His mother said, "Don't jeer at my son!"

Next day he asked his father to make him a line and hook, he was going fishing. His father said, "Good-for-nothing! you want to be a fisherman! I sent you to the store, you did not like it, now you want to go fishing." His mother said, "Go arrange a line and hook for him to go fishing!" Then his father arranged a line and hook. He went to the sea to fish. He took three days to get to the sea. When he arrived, he lay down behind a stone. Then he saw some men coming on horseback. When they arrived, they made the rock open, they entered. The next day they came out, they went away. He saw all they did. After his father found that he was late returning, he went to find him. When he arrived where his son was, when he was there, those men arrived. He said to them, "I want you to teach my son for me." The men were seven robbers. They said, "Yes, but on condition that you come to take your son at the end of seven years." He agreed. The captain gave him a receipt to bring in seven years and fetch his son. He went home, he told his wife that he had put their son in school, to go get him in seven years. "There is the receipt to fetch him when the seven years are over." He dug a hole at the foot of his bed. He buried the receipt seven hands deep.

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[1] Informant, Gregorio Teixeira da Silva of Fogo.— Compare Portugal, Braga, IX; Arabs, Spitta-Bey, I; Philippines, JAFL 20 : 309–310; Philippines, MAFLS 12 : 144–150. Comparative, Bolte u. Polívka, LXVIII.

Every day the robbers went out, they left him in the house; but the captain said to him, "You may go everywhere but into that room there;[1] do not touch [anything] in it." When the captain went out, he went into that room, he took all the books that were there, he studied until he knew all they knew. Well, one day the sergeant said to the captain, "You better take care with that boy, because he is smart." The captain answered, "Oh, he knows nothing." The sergeant said, "Well, you know it all."

At this time the boy knew every place where they stole. Then one day he asked the captain for permission to go and see his father. That very day they stole from his father a sack of money that his father had marked. He took this sack of money, he went out to go and see his father. When he reached home, he asked his father, "Where's the sack of money you had in such a place?" His father looked, he did not find it, he said he lost it. He said to his father, "Here is the sack with your money." His father opened the sack, he looked in, he saw that it was his sack of money. Then he asked his father, "Where do you keep that receipt? You see that on the day my time is up, if you lose that receipt, you lose me." His father looked for the receipt where he put it, he did not find it. His son said, "Dig deeper, seven arms deep, you will find it." The father dug seven arms deep, he found it. He said, "Good! On the day my time is up, when you come to get me, he will not want to give me to you, but he will give you three doves in a cage for you to choose. Of these three doves, do you take the poorest and ugliest of all. He will ask you, 'Why do you not take the prettiest?' You will say to him that that one you like. That one is me. If you take any other, you will lose me." He said, "Good-by!" He went.

Well, when the time was up, the father went to get his son. He arrived; he said, "Good-day, captain!—Good-day, friends! I come to get my son." He delivered the receipt to the captain. The captain gave him a cage with three doves to choose one. He took the ugliest of all. The captain said to him, "Why don't you take the prettiest?"—"This pleases me." The sergeant said to the captain, "You see, now, what I told you?" Then after that the captain delivered to him his son. They went home.

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[1] See Bolte u. Polívka, 1 : 21.

When they reached home, a day came when he said to his father, "To-day is the day the captain is going to ride to a certain place where there are birds of gold. We will get up early, we will go there, we will arrive there before him, we will take the birds." They went, they took the birds. When they took the birds, he said to his father, "I will become a donkey; do you put these birds upon it, and pass by the door of the king. He will want to buy them, he will offer you fifty thousand *reis* for each one. Do you refuse; tell him only if he will give you one hundred thousand *reis* for each one, will you sell them. But when you sell them, donkey and all, do you take only the cord which is on the neck of the donkey, because that cord is me." He passed by. The king offered to buy. He sold them as his son told him; but he was entranced with so much money, he forgot to take off the cord. He went home.

When the son saw that his father had forgotten, he was confused. The king sent to put the birds in the room of the princess. Well, when the princess lay down and went to sleep, the birds turned into the boy. He took the princess by the nose. The princess was frightened, she cried for her father. She said that some one was inside her room. The king said to her, "You are crazy; where did any one come out from here?" She cried out again. The king came and looked everywhere, he found nothing. He said to her, "If you cry for me again, I will come here. I will settle you." Well, the king went and lay down. Again [the boy] caught the princess by the nose. The princess started to cry, but she did not cry, for fear of the king. The boy said to her, "I am a person. See! your father has been sick for some time, he has been treated by all the doctors there are, he does not get better. On a certain day there will come here a doctor to cure him, who will cure him of his sickness; but he will not want to receive any money, except this ring that I give you. Your father will not want [to give it], but don't you mind! Tell him you will give him the ring; but when you give him the ring, take the ring off your finger with your left hand, you reach it out."

He went out, he went to the house of his father. When he reached the house, he said to his father, "What did you do? You forgot what I said, you were in such a hurry, but still it is all right. To-morrow is the day for a horse-race in the city. We will go there. My master will be there. I shall win from him, because he is old, I am younger than he. He will come on a very pretty black horse, I will change into a little white horse all harnessed. You will ride it, I will run, I will pass him. When I pass him, he will offer to buy your horse. You tell him yes, if he gives you five hundred thousand *reis*, you will sell him the horse; but you will take off the bridle. If you do not take off the bridle, you will lose me." They went to the races. He passed the other horse. As soon as he passed, that captain proposed to him to buy. He sold him as his son told him, but he was entranced with so much money, he forgot to take off the bridle.

When the boy saw that he had forgotten and that he was in the hands of the captain, he made the captain have diarrhœa. The captain turned to a man. He said, "Take this horse for me. I am going to the little house, but don't take off the bridle." There stood a bank of water. All the great men of the city were there. The horse began to pull to drink in the tank. The man began to pull him, he did not want to let him drink. The governor of the city said to him, "You slouch! A horse like that you keep from drinking! Let him drink!" When the captain knew that he was drinking, he came out from the little house, coming with his trousers in his hand. The man took the bridle off the horse to drink. The captain arrived in a hurry to take it. When he reached out his hand to take it, he [the boy] turned into a *taínha*. He jumped inside the tank of water. The captain turned into a shark. He jumped inside the water after him. He made off. Now he could not see where he was. He ran after him. Taínha came to the top of the water, the shark after him. He changed into a dove of gold, he flew into the sky. The captain changed into a falcon, he flew after him. He flew until he arrived over the house of the king. He came down, he entered the window of the king, he alighted on the lap of the princess. The princess said, "O father! see how yesterday you bought for me a golden bird, to-day God sends me a little golden dove!" The king said, "Some falcon is after him." The king took his gun, he went out on the verandah, he saw the falcon spying, he started to fire at him. The falcon flew away.

Early the next day a doctor came to the door of the king with all his cures. He knocked at the door, they asked him what he wanted. He said that he came to cure the king of an ailment that he had had for many years. They had him come in. He treated the king, he cured him. The king asked him what it cost. He said that he would charge him nothing, he desired only a ring which the princess had on her finger. The king said, "No, I have money to pay you what you ask, not the ring of my daughter." The princess answered, "What is a ring!" The princess pulled off the ring with her left hand, she held it out. When he started to take it, the princess let the ring fall on the ground. It changed into a *quarta* of corn. The doctor turned into a falcon. He started to gather up the corn, he swallowed it. A grain rolled, it thrust itself under the foot of the princess. The falcon ate all the corn until only that grain was left. He turned his neck to take it under the foot of the princess. The corn changed into a razor, it cut the neck of the falcon. Just here was the end of the captain.

Then the king married him to the princess. He sent for his father and mother. They all came to live at the palace. Only yesterday I passed by there, they were all sitting on the verandah.

115. THE TEST.[1]

There were two gamblers, José and Jon. They played at *bisq*. José won nine times; Jon, four times. Jon slapped José. Four teeth fell out, nineteen became loose. José went home. He had as many children as would reach from here to New Bedford. He called to them in order to bite them with his loose teeth to see which had most courage. Not one showed courage. His wife said, "Try to remember if you have any outside children." José said, "I have one, but it is as if he were not. Since his birth I have not given him even a needle to patch his old shirt." But José called him, and to test his courage he bit him. The boy said, "Were you not my father, I would kill you." The father said to the boy, "I had a bet with a man; he slapped me, and left nineteen of my teeth loose." The boy begged to be let go and fight him.

He had four heads,— Mouro Pé de Cabal', Alberto Força Grande, Dindino Santuna.[2] Constantin rode his horse into the sky. He jumped down, he cut off all four heads. He took them to his father. He slapped the heads; his four teeth came back, the nineteen loose teeth became firm again.

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[1] Jon Silva Pina of Fogo.

[2] The name of the fourth head was not given.

116.[1] THE TEST: THE SLEEPER KING.

There was a king. His wife died. He started out into the world. He had one hundred girls, all of them became pregnant. Ninety-nine of them he took care of. One he neglected, she was too ugly. When he found all of them pregnant, he went to live in the woods. The children were born, all boys. One was born with a mark on the back of his hand,— Jon de Mon Stofilan.

The king went one day to visit his *compadre*. He sat down in the chair his *compadre* swore, if any one but himself sat in it, he would slap him. His *compadre* slapped him, and kicked out all his teeth but two,— one above, one below. He said, "Compadre, you have done this to me because you are young and I am old; but I am the father of ninety-nine sons." He went home, he called his children one by one. "What do you want?"—"The doctor pulled out all my teeth to get out a little piece of bone. See if you can get it out." As they tried, he bit their fingers until they cried. "You can't help me," said he. He thought, "I am not the father of ninety-nine, I am the father of one hundred." He wrote to the son he had neglected. The son read the letter; he said, "Mother, have I a father?"—"No, you have no father."—"How was I born without a father?"—"You have a father, but he neglected us. I do not call him your father."—"Well, he has summoned me, I am going." When the boy arrived, his father said, "My son, you are the only one of my sons I have faith in. Take this bone out of my teeth. The doctor pulled out all my teeth to get it out. See if you can get it out."—"What do you want me to take it out with?"—"With your fingers." The father chewed his fingers to the knuckles. "Is that why you called me? Were you not my father, I would slap you." His father slapped him on the back. "Good! You are the only one of my sons who can help me." He told his son about his *compadre*.

The boy went to the house of the *compadre*, he sat on the same chair his father had sat on. "Don't you know your father sat in that chair," said the *compadre*, "and I slapped him and knocked out all his teeth but two?"—"Come and slap me! You will find a man." He pulled out his sword and cut off the man's head. The head spun, he caught it on the tip of his sword. He threw the head on his father's verandah. The father got a stick to beat the head. "Were you not my father, I would beat you as you would beat that head."—"Why?"—"Because vengeance ends with death."

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[1] Informant, Miguel Gomes of Cab' Verde.

The *saib'* knew this boy was too valiant (*balent'*), and so with another king he planned his death. The boy got a letter saying that the king wanted the fat of a forest lion (*lion de mat'*). He went into the forest and began to kill the lions. By mid-day not a lion was to be seen in the forest. He brought their fat to the king.

The *saib'* said, "Send him to fight against the king, Mouro Gigante. He has many soldiers, they will kill him." He got a letter from the king telling him to go to Mouro Gigante to collect a debt or to bring his head. He went, he declared war, by noon not a soldier was left standing.

The *saib'* said, "Send him against Re' de Mouro Grande to bring the thirteen millions this king is owing or his head." When the boy was about to start, he divined he might die. He asked for a barber and a leech (*sangredor*) to go with him. He said to his mother, "I am going, I may die. They will kill you too. When they come after you, ask them for a quarter of an hour. Go into a room by yourself and take off your clothes. As you take off each piece, call my name. At the last piece I will help you, dead or alive."

He went, he declared war. Four million soldiers he killed, four hundred thousand he spared. "Call the king," he said. This king slept six months, and staid awake six months. That day was the day he began to sleep. They lowered a gun and discharged it at his ear. He said, "Pshaw! Fly, let me sleep!" They told Jon the king was asleep and that they must wait for him to awake. On the top of the king's head were a cowherd and his herd. Inside his ear was a house for an elephant to sleep in. Jon de Mon Stofilan shook the king and woke him up. "I feel the weight of a hand I never felt before," said the king. He called for eighty thousand men to bring his shoes. There was not that number, so he got his shoes himself. He called for fifty thousand to bring him his clothes. There was not that number, so he got his clothes himself. He called for forty thousand to bring him his pipe. He filled his pipe, he puffed, the forty thousand disappeared from sight. He went to the stable, he jumped on a horse, the horse broke in the middle. Jon de Mon Stofilan said, "I am going to cut off your legs." He cut them off.

"I am going to cut off your arms." He cut them off. A shepherd said, "Compadre, the world is shaking." When the king's sword fell, Jon picked it up and put it for him in his mouth. He fought on with the sword in his mouth. "I am going to cut off your head." The elephant in the king's ear ran out to escape. The elephant knocked down Jon's horse, Jon fell. He called for the leech. "Come and finish me!"—"I am here only to bleed you." He called for the barber. "Come and finish me!"—"I am here, not to kill you, but to shave you."

They sent word to the king to kill his mother, so she would never again bear another such son. His mother called his name by her clothes. He woke up, he saw in front of him a mountain. He thought it was the head of Re' de Mouro Grande. He cut it in two, making it into a plain. He went home, he found only his mother alive. The others in the city had died of shock.

117. THE GRATEFUL SPIRIT.[1]

I have a story to tell in the month of January. There were a king and a queen who had a daughter. There was a poor couple who had a son. The poor man was a skilled carpenter. He worked in the king's house. The king's daughter was eighteen years old. The poor man's son was fifteen. The man took his son with him every day to learn his trade. He was a handsome boy, the king's daughter was pleased with him. One day she told her mother she would like to marry him. The queen said, "Wait, talk with your father the king." She told her father. He said, "If you like him enough to marry him, it is for you to say. If you don't like him enough, it is for you to say, too. I will do what I can to please you." The boy wrote a letter to his father, saying that the king's daughter wanted to marry him. The father thought it was impossible for a poor man's son to marry a king's daughter. "There is no difficulty," said the boy, "because she likes me." The father consented. "Maybe your happiness is in this." Then the king's daughter married the son of this poor man.[2]

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[1] Informant, Matheus Dias of San Anton.— Compare Bahamas, MAFLS 13 : No. 100.

[2] *Variants:* (*a*) A princess is carried off by seven robbers. . . . A prince of France is shipwrecked, and then taken on a vessel as a sailor, on the agreement that at the end of three years, wherever the vessel is, he is to be paid off and discharged. . . . He finds the princess in a five-story house. . . . After they are seven miles from shore, the robbers pursue. . . . For three days and nights he is without sleep; then, while she sails the boat, he sleeps three days and nights. They call each other, "Little Brother," "Little Sister." . . . They land, and rent a seven-story house to live in. (Fogo.)

(*b*) A sailor agrees to ship on the above conditions. At the conclusion of the three years

After the marriage his father asked the boy what he wanted. He answered, "A little vessel." The king's daughter had a child. She wanted her named for her mother, the father wanted her named for his mother. They agreed to name her for her mother's mother. He loaded his boat with freight, he took on a crew, he set sail. The wind was fair, they sailed forty odd days out of sight of land. On the fiftieth day they sighted land. They cast anchor. Jon de Scalais took his wife and child ashore. They lodged at a prince's house. They ate and went out. On their way they met people dragging a corpse to burn. Jon de Scalais asked, "Why don't you bury this body?"—"This is the custom of the country. We have no place to bury people. We burn every one who dies." He said, "Will you give me the corpse to bury, that being the custom of my country?"—"The matter is in your hands. Bury it if you like. We cannot, because we are following the order of the governor." Jon de Scalais took the body, he buried it,[1] then he returned to the house of the prince.

The prince told Jon de Scalais he wanted to make a voyage on his vessel. Jon de Scalais agreed. The prince wanted to go because Jon's wife, as he saw, was a princess, and the most beautiful woman he had ever seen. His own wife he fooled, saying he was merely visiting on board. Jon de Scalais ordered the anchor up. They sailed four hundred miles from shore. The prince called Jon de Scalais into the bow. It was bad weather. He said he wanted to hear him give his orders to the sailors. [Jon] said he didn't need to give orders, all his sailors knew what to do. The prince insisted. To humor him, Jon went into the bow to give orders. One sailor he ordered to take in sail, one to go aloft. The prince pushed him overboard. At this moment his wife in

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the vessel is on the high seas. The sailor is set adrift in a little boat with a barrel of biscuits and a barrel of water. In three days he makes land where there is a solitary house. Seven robbers live there, and an old woman to cook for them. He has buried his money. The robbers say who steals the most shall be captain. He digs up his money to show how well he can steal, and they make him captain. They give him the keys of the house, saying he may open all the seven rooms but one. In the seventh room is a princess they have stolen from her bath in her father's garden. They are keeping her locked up until they get six more princesses, so that each can have a wife. . . . The old woman is splitting wood. He says to her, "I will split it for you. Take hold of the end to steady it." He raises his *machad'* and splits her head in two. . . . They kill the dog tied up with seven chains. They set sail, and, although pursued by the robbers in a boat which has in it a *tentason* (a mild kind of a devil), they escape, as in the foregoing variant. (Boa Vista.)

[1] *Variants:* (*a*) In the churchyard they see people dragging a corpse by a rope around the neck. It is the custom of the country, they say, when a man dies in debt, to drag his corpse through the street. He gives the dead man's family one thousand dollars to pay up his debts. (Fogo.) — (*b*) At each door the debtor's corpse is given a blow. (Boa Vista.)

the cabin called to her husband. The prince said Jon de Scalais was in the bow giving orders. He told the sailors not to tell her Jon was overboard. She cried for him. They knew he was dead, but they shunned telling her.[1]

When Jon fell overboard, the spirit of the dead man [the corpse he had buried] took him up, he took him to the shore and put him in a cave. Then he said, "Jon, know you who is with you?"—"No."—"You remember the body you buried?"—"Yes." The spirit went digging clams and catching crabs to feed Jon. On that beach he lived seven years and one day.

(I now return to Jon's wife.) The prince took command of the vessel. He consoled the princess so well, she thought no more about her husband. When they made the country of Jon de Scalais, the prince hoisted the black flag and the quarantine flag. The captain of the port went aboard to learn the trouble. The prince told the story. The princess went home and held the service for her husband. After thirty days the prince told the king he wanted to marry Jon's wife. The king said she was of age and must speak for herself. She said, "No, I am not sure yet that my husband is dead." He insisted. Finally she gave him her word to marry him. She told her father she was going to marry the prince, but it was not much to her liking. Her father said, "Do as you please. Woman without man is nothing, man without woman is nothing." They set the date for the following day.

At this time the spirit said, "Jon, your wife is to be married to-morrow. But have patience, God is with you. Jon, if I put you to-morrow by your wife, what will you pay me?"—"It is hopeless. How in the world could you put me by my wife?"—"Lay your head in my lap." The spirit began to scratch his head. He went to sleep. He woke up in the kitchen of his wife. He had been away seven years and one day. His whiskers were down to his waist, his hair over his shoulders, his nails long. He looked like a devil (*dimonio*). At four o'clock the servant went to the kitchen to heat water for a bath for the princess. She made a light, she saw the man there. "Who are you?"—"I am Jon de Scalais." The servant told the princess there was a man in the kitchen who said he was Jon de Scalais. The princess said, "My husband has been dead seven years and one day. He died off Praia Grande." The servant returned to the kitchen, and said to Jon his wife did not believe it was he. "Here is the ring of my wife with her initials. Take it to her." The princess came to the kitchen, she saw for herself that it was her husband. It was five in the morning. She took him to her room. She shaved him, she cut his hair, she trimmed his nails, she gave him a bath, she gave him clothes. She left him playing on her bed with his little daughter; she went to tell her father that Jon de Scalais had come back into the world, and to convince him she showed him the ring. The king came and saw Jon for himself. The princess said to keep his return to themselves. The spirit was always around Jon de Scalais, but he did not see him.

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[1] *Variants:* (*a*) A captain from Lisbon invites them aboard to a feast. . . . Before they know, he has steamed one thousand miles from shore. She tells her little brother they must eat from one plate, with one spoon, and at night watch over each other. A storm that night. The prince goes aloft, the captain cuts the rope. (Fogo.) — (*b*) The captain of a cruiser sent after her by her father invites them aboard. Her picture is painted on the bow. The captain wants to poison her man's food, but she insists on eating from the same plate, with the same knife, fork, and spoon. (Boa Vista.)

At ten that morning was the hour set for the marriage of the princess. The prince went to see the king. He went into the powder-house to see how much powder they had for the wedding. They were to have a big fusilade (*fuson*). The king pushed the prince into the powder-house, he pulled the door to, he scratched a match, he threw it in and shut the door. Before they knew it, the smoke from the prince was in the sky. The king told the princess to be quiet about it, they would turn the wedding-feast into a feast to welcome Jon de Scalais.[1]

The spirit said, "I leave you now. I go." Jon said, "God go with you!"—"Jon, do you remember the promise you made me?" He had almost forgotten. Then he remembered he had promised the spirit half of the fruit of his wife. He took a sword, his child he held by one leg, he gave the other leg to the spirit. The spirit stopped him. "Jon, do you and your wife enjoy her fruit, because I am not of this world. I go to God. You and your wife remain here.[2] Live a new life, a life new.

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[1] *Variants:* (*a*) Overboard the prince promises the soul he has saved to divide with him all the wealth coming to him from that day forward, if the soul will put him ashore three days before the treacherous captain. . . . The princess arrives home dumb; but the prince joins her, and at table she laughs with him and talks. The captain is frightened, and slips off. She tells her father how the prince has treated her as a sister. . . . They celebrate for three days before the marriage and for three days afterwards. They publish three Sundays,— fifteen priests to publish, sixteen at the wedding. (Fogo.) — (*b*) The soul becomes a turtle, on whose back the sailor rides. The sailor is on the dock when the princess arrives. She embraces him, and insists on his going with her to the palace, and she sits next to him at the feast. They propose toasts (*brindad*). In his toast he tells of how he was cast overboard. The captain jumps through the window. They pick up the pieces left of him with a fork. (Boa Vista.)

[2] *Variants:* (*a*) In one year she becomes a mother. When the child is one year old, one night at midnight there is a knock at the door. They open the door, and in comes the

Little shoes run down to the sea. The largest go after them. The smallest get them.

118. DIVIDING THE CHILD.[1]

There were two sisters. They lived together in one house. Both were pregnant at the same time. They gave birth on the same day. Five months later one lost her child. She had large breasts. She rolled over on the child and smothered it. Both women and both children were sleeping in the same bed. During the night she found her child was dead. Both children looked much alike. The woman put her dead child in the place of the living child. Next morning the other woman found the dead child. She said, "This is your child, not mine."—"No, this one by me is mine. Yours is dead." There was nobody to settle this big question between the two. They went to a judge. The judge did not know what to say. He called to a soldier to bring him his sword. He said he would split the child in two, and give half to each woman. The mother of the child said, "No, Sir Judge, don't split the child! Give it to her!" She who was not the mother said, "Yes, Sir Judge, split the child!" The judge gave his sentence. "This is the mother of the child." The other woman was disgraced. That is the end of this story.

119. THE LOST RING.[2]

There was a king had a son. He sent him to school. He told him not to open the last page of his book. He opened the page, and there he saw the picture of Mangalona, daughter of Don Re' Sonegal. He refused to eat or drink until he saw her face. "What is it you want?" asked his father. "A full-rigged ship." He sailed for three months, he reached the country of Mangalona. He married her.

After they were married, they went to the shore and went in bathing. She had a ring of remembrance from her father. While the prince was looking at it, it dropped, a *bidão* [a species of fish]

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soul. The man takes the child by one arm, and gives the other to the soul. He takes his sword to split the child in two. "No," says the soul, "I was only testing you. All I want is for you to pray for me." (Fogo.) — (*b*) When the son is three years old, the soul comes to collect his debt. The father gives the soul the sword to split the child. "No, you, his father, must split him." . . . "You all stay here," says the soul, "I will go to my redemption." (Boa Vista.)

[1] Informant, Francisco Lopes of San Anton.— In this tale we recognize, of course, the decision of Solomon. Compare Jones and Plaatje, 16.

[2] Informant, Jon Silva Pina of Fogo.

got it. She said, "Recover it for me, because it is a remembrance from my father." He said, "Let us go home! There I have a much finer ring for you." But she insisted on his finding it. He went into the water after the fish. He sang,—

"Scratch [the ground], scratch [the ground]!
See! that is a ring,
Put it down where I can find it."

The fish swam on. The prince went, went, went. He stuck in the mud.

She had on a silk dress. She changed it for a dress for gathering nuts (*cimente*).[1] She returned to her father's place, and became a doctor for curing people (*doutor de cur' póv'*).

The prince was lost so long, he became wild (*brav'*). He went, went, went, until he came to Mangalona's country. He was sick. They took him to her to cure. A servant of Mangalona saw him and recognized him. She asked Mangalona if she knew him. "No," said Mangalona. She shaved him, she cut his hair, she bathed him. He was even handsomer than before.[2] She called to her father, "Sir Prince has come!"—"You *pelingrinha mama de banan'*,[3] shut up, or I will slap you!" But when the king and queen saw him, they fainted. They gave a dance and a feast for four months to celebrate the marriage.

120. DIVIDING THE CHEESE.[4]

Two cats stole a cheese. One wanted to divide it. The other was distrustful; he said, "No, let us get a monkey to divide!" The cat went to the monkey, he asked him to be the judge. "Yes, with pleasure," answered the monkey. He sent them for a scale. He took a knife. Instead of cutting the cheese in halves, he made one piece larger than the other. He put them in the scale. He said, "I didn't divide this well." The heavier side he started to eat. "What are you doing?"—"I am going to eat on this piece to make it even with the other." As he ate, it became lighter than the other piece. He changed over, and began to eat the other to even it up. The cats saw that the monkey intended to eat all the cheese. They said, "Sir Judge, let us have the balance of the cheese, and we will divide it ourselves."—"No, a fight might arise between you, then the king of the animals would come after me." He went on eating, first on one side, then on the other. They saw that nothing would be left. One cat turned to the other, and said, "It had been better for us to have divided our cheese ourselves." After the monkey had eaten it all, he said, "Let us all go in peace, and never again let your interest blind your understanding."

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[1] Meaning nuts of the *pulgeira*. They stain. The inference is that the oldest and most shabby clothes are worn.

[2] Literally, "if he was handsome, now how handsome!" This is a very common construction.

[3] "Little naked mother of banana,"— a common term of abuse.

[4] Informant, Miguel Dias of San Vicente.

121. THE THREE CEDRATS.[1]

There was a man had a son named Mané. He was rich. One day a Negress passed by with an egg-shell, picking up popped beans (*queren*). The boy said, "You should not do that." She answered, "The curse (*praga*) I ask from Jesus Christ is that you fall asleep and dream of three cedrats in mid-ocean. One you will enjoy, two you will not enjoy."

That night he dreamed of three cedrats. In the morning he asked his father for a full-rigged ship. He sailed three months before he found the cedrats. He sailed on a sea the color of milk. He split open a cedrat. Out came a woman. She said, "Sir, give me a drink of water, or I die!" He had no water to give her. She dropped dead. He threw her body overboard. He sailed on a sea the color of St. John's sun. He split a cedrat, out came a woman. She said, "Sir, give me a drink of water, or I die!" He had no water to give her. She dropped dead. "The third cedrat I will not split," said he, "until I reach home." He arrived home, he reached his father's well, he got water in his Madeira hat (*chapé de Madeir'*). He split the cedrat. Out came a woman. "Sir, give me a drink of water, or I die!" He gave her water from his hat.

There was a *polon*-tree by the well. He put her in the top of it. Her hair fell down and protected her from the sun. He went home. His father had a servant. When she came to the well, she saw the reflection in the water. She said, "Madires, how pretty you are! yet you carry a pot for others." She broke the pot and went home. They slapped her four times, they gave her an iron gourd to fetch water in. She returned to the well. She saw the reflection; she said, "Madires, how pretty you are! yet you carry a gourd for others." She struck the gourd on a stone, it hit her on the forehead. She fell, the woman in the *polon* laughed. She looked up, she saw her; she said, "O Senh'a! throw me down your hair, so I can climb up and entertain you." Up in the tree she passed her hand over the woman's head, into her head she stuck a pin. The woman turned into a dove and flew away.

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[1] Informant, Jon Silva Pina of Fogo.— Compare Portugal, Braga, XLV, XLVI; Portugal, Pub. FLS 9 : III, also pp. 8–9; Spain, De Soto, I, II; Spain (Catalonia), Maspons, 1: 82–84; Jalisco (Mex.), JAFL 25 : 193–194; Italy, Pentamerone, 546–558.

Madires staid up in the *polon*. The following day Mané was to return. Madires had seven grains of hair on her head. "You are not going to marry this woman, are you?" asked Mané's father. "Yes." The father had a superintendent (*hortes*) of his grounds (*horta*). Next day a dove flew by him, and said, "Good-day, Mr. Superintendent!"—"Good-day, Mistress Little-Dove!" —"How are Sir King and Lady Queen, Sir Prince and the lady sweetheart (Sehnora Amorada)?"—"They are eating and drinking and arguing and consoling."

The superintendent told the king that for two days the dove had flown by, asking about everybody. The king gave him a barrel of tar to catch the dove. The next morning she said, "Good-day, Mr. Superintendent!"—"Good-day, Mistress Little-Dove." As she started to fly, her feet stuck in the tar. He took her to the king. "The dove belongs to me," said the king. "The dove belongs to me," said the queen. "The dove belongs to me," said Mané. As he felt the dove's head, he noticed the pin, he drew it out. She changed into a beautiful woman.

The father published their marriage with eight priests, he married them with sixteen. At the wedding reception (*se de noiv'*) there were thirty-two priests. They sent for forty-five big bundles of wood. Twenty bundles they laid down. They put Madires on top of them, and on top of her twenty-five bundles. They poured on oil and burned her to death.

San Anton does not give corn. He does not give beans. They plant corn, up comes *balou* (a rank grass). They plant beans, up comes *figon* (a poor variety of bean).

122. THE MAGIC SWORD.[1]

There was a man from Fogo married to a woman from Cab' Verde. They were well-to-do people. There was a well where they got water. Inside the well was a dragon (*biche*). They had to throw a child or an animal into the well to get water. (While the dragon was eating it, they had time to get water.) The couple had many servants; and whenever they wanted water, they would throw one into the well. After a while all their servants were done away with. The woman had to go herself for water. She went to the well, she sat down, she wondered what to do. She was pregnant.[1] The child spoke to her. "Moisten your little finger in your mouth, strike it on a stone thrice, walk thrice around the well. Then I will get you water."[2] After she had struck the stone thrice and walked thrice around the well, the child was born. It was born wearing soldiers' clothes and a sword. The name on the sword was "Cabrina Flor, the woman who spits once a year; there grows a flower, even a flower of love." He had but to call this name for the sword to jump out. With the sword he cut off the head of the dragon. They got water, they went home.

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[1] Informant, Antonio Soares Rosa of Fogo. He had heard this tale from a Cab' Verde man.

They lived on his mother's island. He told his mother he was going to visit his father's island. There he asked his father for his blessing. His father said, "I cannot bless you, you are not a Christian."—"I am a Christian."—"If you have been christened, what is your name?"—"Prince Saboia, Duke of Alulia, Count Martinho Marculado."—"What is your godmother's name?"—"My godmother's name is 'Cabrina Flor, the woman who spits once a year; there grows a flower, even the flower of love.'" Out jumped his sword (whenever he uttered the name, out it jumped). "What is your godfather's name?"—"King of Ciboa. When he strikes a stone with his sword, the splinter falls at Chixa Margura. Besides, I have a brother named Martinho Cabac di

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[1] *Variant:* A pregnant woman goes out for water. She meets a man dressed in banana-leaves. She asks him to help her put her *balde* on her head. "I feel like giving you a couple of slaps; but since you are pregnant, I will let you go." She meets another man dressed in *palh' di jordi*. She asks him to help her up with her *balde*. "You see I am dressed in *palh' di jordi*. I feel like giving you a couple of slaps; but since you are pregnant, I will let you go." She meets a third man. He is dressed in corn-shucks (*palh' di milho*). "You think I am going to help you and soil my clothes! I feel like giving you a couple of slaps; but since you are pregnant, I will let you go." (Cab' Verde.)

[2] *Variant:* The woman sees none to help her. She hears a voice within saying, "Bear me now, and I will help you." She answers, "The time has not come for you to come out."—"My time has come. Jump this brook thrice. Rub a piece of grass behind your knee. Kneel down, and I will come." . . . He asks at once for her blessing. "I can't bless you, you are not yet christened."—"I am christened, my name is Jonsinho di Mantam. My godmother is 'Sword of Cabrina, Flower of Love; when my woman desires me, dry turns pregnant [G. T. S. thought this word should be, not *prenha* ("pregnant"), but *parida* ("giving milk")], and pregnant turns dry.'" The sword goes to his mother, she faints from fear. The blessing and sword episode is repeated in connection with his father on their return to the house. (Cab' Verde.)

Cococo." His father shook him by the hand. He returned to the island of his mother.[1]

Three or four months later the news came that the king's daughter had been stolen and taken to the Island of Morango. The seven companies the king sent to rescue his daughter did not return. The king heard about Prince Saboia, he sent for him. He went. "What is this?" said the king, "I thought I was sending for a man, they send me a boy!" The boy got angry. He said to his sword, "This is the time to save me." Out jumped the sword, and pursued the king. The boy called it back into the scabbard. The king shook hands, and offered him all he wanted. "I sent for you to go to Morango to rescue my daughter."—"I will go, but first I must see my mother and my godmother and godfather." He visited his godmother, he asked for her blessing. "No," said she, "there is no use of your going to Morango. The famous men sent there never return." He started to break down the house. Then his godmother gave him her blessing, and he restored what he had broken. He gave her the money he had received from the king. He visited his mother. She said, "I shall not advise you. You had better see your father. I am a woman, and so without much to say." He went to Fogo, he told his father of his mission. "Go! Even if you never return, you will be famous. Light of the Holy Ghost [*spirito sant'*] go with you!" He returned to his island, he took farewell of his mother. The king had soldiers ready to go with him. He declined them. "All I want are a boat and captain and crew and one servant."[2]

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[1] *Variant:* The boy asks his father for a horse, saying that a mare has just been delivered of a foal. . . . He rides up and down before the king's door. The fifth time the king has his soldiers stop him. . . . He asks the king for a ship, a captain, one sailor, a dog, and a cat to go with him to the country of the Great Moor (Mouro Grande). (Cab' Verde.)

[2] *Variant:* He sails for thirty-six days. He lands. The old woman he meets offers to hide him. "I didn't come here to hide. I came here to fight. Show me the bell they ring for war."—"Because you are alone, ring it but once. Were you to ring it four times, all the people of the city would gather." He rings four times. All the Moorish (Mouro) soldiers come up. For three days he kills, kills, kills. His horse kills. The sun dries up the blood. He digs his horse out with his sword. The one hundred and twenty survivors run to the Great Moor (Mouro Grande) and run up his nose. The Great Moor sleeps six months, and eats and drinks six months. He is now sleeping. Jon shoots off ten cannon to arouse him. He sends for twenty oxen to cook with manioc and eat, and fifty hogsheads (*pipas*) to drink. He asks Jon to help him on with his hat. "Without my hat I should fall over backwards." On his hat are seven sugar-presses (*tripixe*), seven *cobii*, seven *lambri*. "Now help me with my horse."—"I will. I am patient, because I am going to kill you."—"Now help me with my coat." His coat is of steel. . . . Jon cuts off the sugar-presses one by one. The Great Moor falls over, because without his hat he cannot stand upright. He asks Jon his name. Out leaps the sword and goes for the Great Moor. He faints. Jon asks him to deliver over the princess. He refuses. Jon cuts off his head. Out come the hundred and twenty men from his nose. (Cab' Verde.)

They sailed for a month and fifteen days. The vessel docked, he went ashore. He passed by a grindstone where an old woman sat. "For what is this grindstone?"—"To sharpen weapons for war." He sharpened his sword. He passed by a big bell (*sin'*) where an old woman sat. "For what is this bell?"—"To give the signal for war." Near by was a church full of people. "Why are they at church?" he asked the old woman. "It is the feast day of San Anton." He went into the church. He saw the girl who was to be his wife. They fell in love at first sight. She sent a messenger to ask his name. He sent a messenger to ask her name. Her name was "Fumosa Dona Maria, fumosa di dia, fumosa di noite, fumosa di quanta hóra, Sol poigna, Lua crisa, 'Strella d'alba." He said his name was "Prince Saboia, Duke of Alulia, Count Martinho Marculado." His godmother's name was "Cabrina Flor, the woman who spits once a year; there grows a flower, even the flower of love." Out jumped the sword to encircle the church. "No harm is meant," he told the people, and he recalled the sword. When he went to speak to the girl, she said, "Don't speak to me here! I am betrothed to one who would kill us. Come to my house." As he rode to the house, he met the girl's mother. He pulled in his horse, it reared. The girl's mother dropped on her knees; she prayed, "Mercy, sir! [*Misi'corde, Senhor!*]"—"Do not pray to me! I am a creature like yourself. I come to ask you to give me your daughter in marriage."—"I cannot give you an answer. She is betrothed."—"I will fight the man. Let the winner marry her." He went to the priest to delay the marriage until he returned.

He went on to the Island of Morango. In one month he arrived. He landed. He passed by a grindstone where sat an old woman. "For what is this grindstone?"—"To sharpen weapons for war." He sharpened his sword. He sent the old woman on shipboard. He passed by a bell where sat an old woman. "For what is this bell?"—"To give the signal for war." He rang the bell. "The more you ring, the greater the number of the Moors [Mouros] who will come," said the old woman. "That is just what I want. I can't have enough people." They lived in holes under the ground. He went through them, he killed them with his sword. He killed four thousand. He fought for three months. The flood of blood drove him into a pit. The blood congealed and held him tight. The Moors beset him. He called on his sword, "This is the time for you to save me!" Out jumped the sword, and for three months and a half it slaughtered the people. Then it returned to the scabbard. He waved his handkerchief to his vessel. They came, and with shovel and pick dug him out, they took him on board.

There the old woman said, "You are doing well, but you have more still to do. When you go ashore, you will encounter a dragon [*bicha*]. If it lies mouth open and tongue out, it is asleep; if its eyes are open, it is awake." He went ashore, he found a dragon with its mouth open. He shoved his hand into its mouth, he pulled out its vitals. What he pulled out turned into a dove. The dove started to fly away. He called on his sword to bring back the dove. When he split open the dove, out flew a bluejay. He called on the sword to bring back the bluejay. He split it open, he took out an egg. He broke the egg, he found in it a gold key. The key opened the last door of the seven doors shut on the princess. He took the princess to his vessel.[1]

On his way he stopped for the girl he wanted to marry. That very day she was to be married. The people at her house told him she was on the way to the church. Her bridegroom was blind of one eye. On his blind side walked the bride; on the other side, a Negress. The prince put the Negress in the place of the bride, and the bride he carried away to the ship. He set sail for the king's country, and in one month and a half he arrived.

In the palace the king had one chair of gold, and two chairs of silver. The gold chair he offered his daughter, the silver chair he offered the prince and his bride. The prince was indignant, he refused to sit. He went to his mother's house. He said to his mother, "I will kill the king." His mother objected; he insisted. The palace was at a distance. The prince said, "The only way for him to save himself will be to creep on hands and knees from the palace to your door." He published this in a paper. The king began to creep, he crept for three years. When he arrived, he asked for pardon. The prince raised the king up from the ground.[1] I passed by yesterday. They were holding a feast they were much enjoying.[2]

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[1] *Variant:* Jon finds a book telling him where the princess is hidden. She is locked up with seven keys, and the keys are in the belly of a wild dragon (*bicha feira*). If the dragon has its eyes open, it is asleep; if they are shut, it is awake. He finds the dragon with eyes open. He runs his hand down its throat and pulls out the keys. The seventh unlocks the door of the princess. "Creature [*Creatura*], what are you doing here? Seven years I have been here and seen nobody." . . . She tells him to cut off the seven heads of the dragon. She promises to marry him. (Cab' Verde.)

Shoes run down the brook, up the brook. Who knows more had better relate it.

123. THE SINGING INFANT.[3]

There were a man and woman married, with three children. She had a garden she valued as much as a child. The man was a carpenter. He worked in the king's house. The king had a daughter named Solitana. She looked like the carpenter's wife, Hortensia. One day Solitana told the carpenter she wanted to marry him. "No," said the carpenter, "you know very well I am married and have three children."—"Unless you marry me, I will ask my father to cut off your head. He is a king, and what he orders must be." The carpenter was disgusted, he left his work.

The princess had a pain in her stomach. None of the doctors of Europe could cure her. One day she told her father that the only thing to cure her was the liver of Hortensia. The carpenter was working on the verandah. The servant told him. Usually on his return home he was light-hearted. This day he did not play with his children. His wife noticed it. She went into the garden. She sang and said,—

"Ai, ai, my garden!
Ai, ai, my garden!
I come to water you with bitter water,
For to-morrow you will have another to water you."

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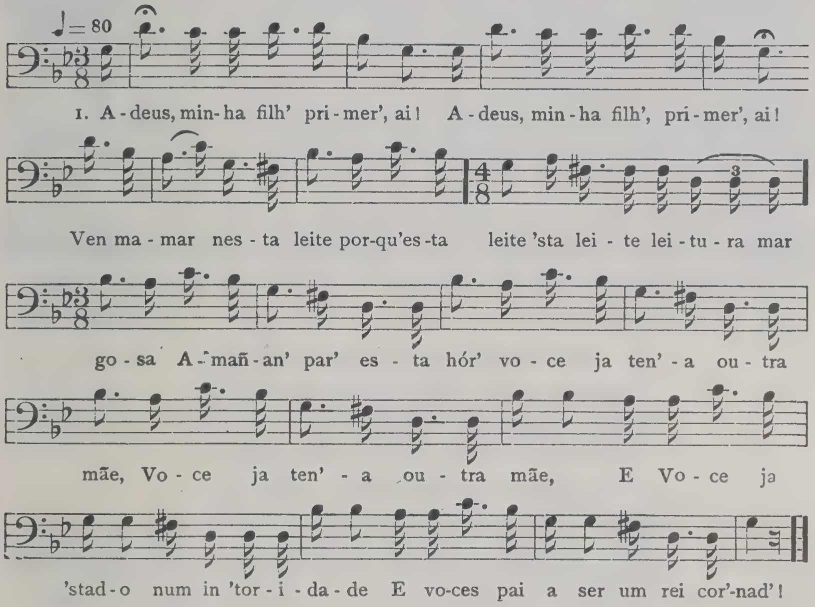
[1] *Variant:* The king gives his daughter the gold chair, and Jon the silver chair. He threatens to kill the king. The king sends for Jon's parents. "For the sake of the blessing we gave you, don't kill the king!"—"I won't kill him, but I will leave him almost dead. He must follow me on his knees over the Island of Cab' Verde." After thus following Jon, the king's knees are sore. All the people weep over him. God found it just that from the king's knees the curse should pass to a goat. To this day a goat has calloused knees (Deus achou just' para o doelho do rei passou maldisa a cabra que até hoje cabra tem o doelho sec'). (Cab' Verde.)

[2] *Variant:* The next day they are married. There is a feast for all the people and for all the animals. The joy we have to-day is a bit of that festal joy in the house of the king. (Cab' Verde.)

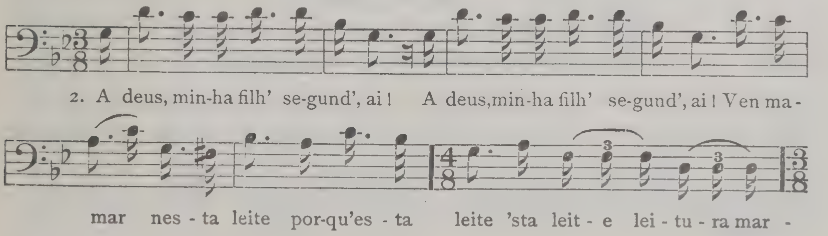
[3] Informant, Matheus Dias of San Anton.

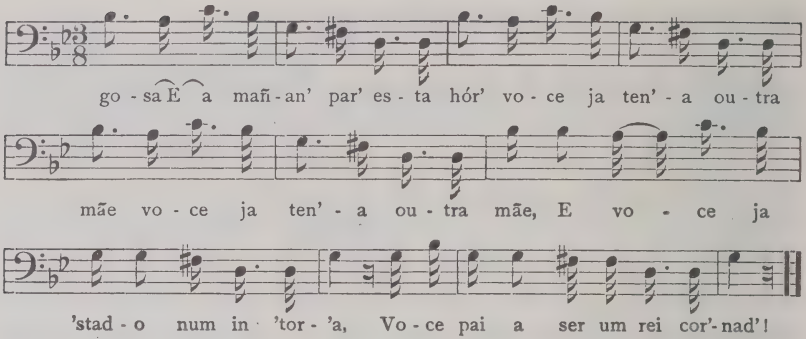
She turned to her eldest daughter; she sang,—


♩= 80
1. A-deus, min-ha filh' pri-mer', ai! A-deus, min-ha filh', pri-mer', ai!
Ven ma-mar nes-ta leite por-qu'es-ta leite 'sta lei-te lei-tu-ra mar
go-sa A-mañ-an' par' es-ta hór' vo-ce ja ten'-a ou-tra
mãe, Vo-ce ja ten'-a ou-tra mãe, E Vo-ce ja
'stad-o num in 'tor-i-da-de E vo-ces pai a ser um rei cor'-nad'!

(1. "Farewell, my first-[born] daughter, ai!
Farewell, my first-[born] daughter, ai!
Come and suck this milk,
Because this milk is bitter, thick milk!
And to-morrow at this hour
You will have another mother,
You will have another mother,
And you will be in authority,
And your father will be a crowned king.")

The next day, on his way to the king's house, the servant met him, and said that the princess had been crying all night to have his wife killed, so she could marry him herself. That afternoon Hortensia sang to her second child,—


2. A deus, min-ha filh' se-gund', ai! A deus, min-ha filh' se-gund', ai! Ven ma-
mar nes-ta leite por-qu'es-ta leite 'sta leit-e lei-tu-ra mar-

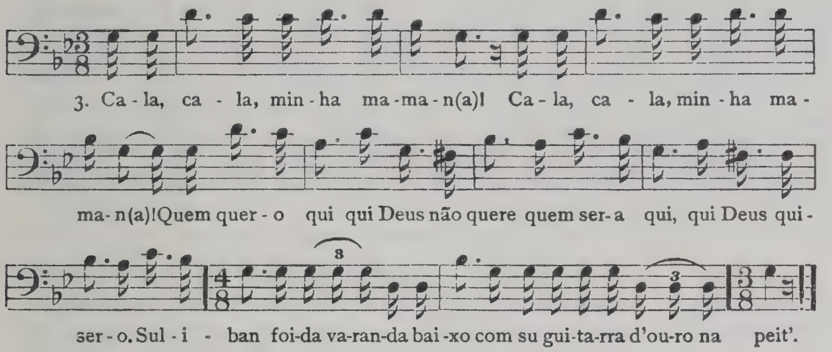

go - sa E a mañ - an' par' es - ta hór' vo - ce ja ten' - a ou - tra
mãe vo - ce ja ten' - a ou - tra mãe, E vo - ce ja
'stad - o num in 'tor - 'a, Vo - ce pai a ser um rei cor'- nad'!

(2. "Farewell, my second daughter, ai!
Farewell my second daughter, ai!
Come and suck this milk,
Because this milk is bitter, thick milk!
And to-morrow at this hour
You will have another mother,
You will have another mother,
And you will be in authority,
And your father will be a crowned king.")

The day following, the man went to work again. Again the servant met him, and said the princess had been crying all night to kill his wife and marry him herself. On his return home he spoke to none, for he had agreed to kill his wife. The princess was recovered, for she expected to marry him. Hortensia turned to her youngest child (*coude*) (it was two months old); she said,—

"Farewell, my youngest, ai!
Farewell, my youngest, ai!
Come and suck this milk,
Because this milk is bitter, thick milk!
And to-morrow at this hour
You will have another mother,
You will have another mother,
And you will be in authority,
And your father will be a crowned king."

The princess was sitting on the verandah; she was playing her *viola* and looking forward to killing the woman that day and to marrying the day following. The youngest child sang to its mother,—


3. Ca-la, ca-la, min-ha ma-ma-n(a)! Ca-la, ca-la, min-ha ma-
ma-n(a)! Quem quer-o qui qui Deus não quere quem ser-a qui, qui Deus qui-
ser-o. Sul-i-ban foi-da va-ran-da bai-xo com su gui-ta-rra d'ou-ro na peit'.
8
3

(3. "Still, still, my mother!
Still, still, my mother!
Who wants what God does not want
Will be what God wants.
Suliban fell off the verandah
With her guitar of gold at her breast.")

The princess fell off the verandah and broke her neck. They had to pick up the pieces of her with a fork. When the carpenter went home, he felt more cheerful. He played with the youngest child, he told his wife the whole story. "I knew it all from the beginning," said she.

They lived a new life, a life new.

124. PLAYING GODFATHER.[1]

There were a wolf and a fox. They came across a lamb. They killed it, they ate a part of it. Wolf said to Fox, "What shall we do with the rest?"—"Bury it."—"We sha'n't be able to smell it. How shall we find it?"—"Leave out the tail." The following day Wolf asked Fox, "Are we not going to eat the rest of that meat?"—"Not to-day. To-day I am to be godmother to a little dog." The following day Wolf said, "What name did you give the baby?"—"Feast [*Comes*]."—"Are we not going to eat the rest of that meat to-day?"—"No, not to-day. To-day I am going to be godmother." The following day Wolf said, "What name did you give the baby?"—"Half [*Mé*]."—"Are we not going to eat the rest of that meat?"—"Not to-day. To-day I am going to be godmother to a little cat." The following day Wolf asked, "What name did you give the baby?"—"Finished [*Acabê*]."—"Are we not going to eat the rest of that meat?"—"Yes." They went to where the tail was. Wolf said, "Who pulls it out?"—"O Wolf! you pull it out, you are the stronger." Wolf seized the tail, he pulled. The tail came out, he fell on his back, his legs in the air. Away ran Fox.

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[1] Informant, José Campinha of San Anton. He had read this tale in a school-book which he showed me. The tale is from Braga, No. CCXLVI. With this exception, the tale appears to be unfamiliar in the Islands. Compare South Carolina, JAFL 34 : 2–4. Comparative, MAFLS 13 : 1 (No. 1).

125. THE UNFILIAL SON.[1]

There was a woman had two sons. They were both married. One was named Manuel; one, Anton. She lived with Manuel. He was better off than Anton. Anton had nothing to eat. He stole a cow from his mother. When the cow disappeared, they were satisfied he had killed it, but they did not want to call him a thief.

Manuel acted as if he was angry with his wife. Then he put his mother in a trunk. He took the trunk to his brother's house, he said he was moving away from his wife. Anton took the cow to cook. He had many children. One cried for one bone, one for another. One said, "I want a bone from the cow of my grandmother." She said from the trunk, "This is just what I wanted to know." He said, "Since I had to steal from somebody, it was better to steal from my mother." He told his mother to get out of the trunk — that was no way to act. He lifted the lid. She started to get out. He shut the lid down on her neck and killed her. He threw her back into the trunk.

The next day Manuel came for the trunk, he said he had made peace with his wife. He put the trunk on his head. After he had gone a little way, he said, "Mother, did you learn anything?" There was no answer. He opened the trunk, he found his mother done for (*sec'*). When he reached home, he lay the body on the bed and began to weep. He sent for his brother Anton to go with him to bury their mother. Anton said, "I will go to the funeral, but I have no money to pay towards its expense." They arranged the casket (*cochon*), then they buried her.

Anton dug up the grave, he took the clothes off the body, he stood the body by Manuel's door. Manuel opened the door, the body fell down on to the middle of the floor. Manuel told Anton that their mother had returned. Anton said, "You know our mother had a lot of money. You buried her stingily, you put no money with her. She has come back for it. Put money and jewels in the casket and bury her again." That night Anton went and dug up the money and jewels, he stood the body again by Manuel's door. "Mother has returned," said Manuel to Anton. "You did not put enough in with her, that is why she has returned. I will go with you and fix it so she won't return." He helped Manuel to put more things in the casket, and to bury her again. She did not return.

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[1] Informant, Jon Santana of San Nicolao.

Manuel found Anton had more goods than he. Every child he had he gave him as godfather. Last week I passed by there. I had two drinks (*car*) and a leg of chicken. They send their love to you all.

126.[1] THE MAGIC SHIP: THE THREE TEMPTRESSES.

There was a king with three sons. The second son was dumb. He sent him to school to read and write. He gave his answers in writing. When the eldest was eighteen, he asked his father to let him go out into the world. Then the youngest son (*coude*) asked to go. The dumb son was angry because the youngest was let go. He was the second son, he should go before the youngest. "True," said his father, "but I withheld my permission from you because you were dumb." He said, "I have eyes and a mind. I can't speak, but I can enjoy life as well as another."—"Wait two months," said his father. Then he built him a ship to sail through the world.

He wrote a note to the captain to set sail for Australia. Thirty days out they lost a sailor. Prince Dumb (*Mudo*) they did not tell, so as not to worry him. The next night they lost another sailor. This time they told the prince. He sharpened his sword. He sent them all below, he would stand watch alone. The captain objected. He said, "You are all of you of my family. I will protect you. To-night I watch alone." At midnight he saw an arm seizing the boat. He cut it off, the arm fell into the boat. The following morning they sighted a ship. It was a magic ship. The people in it asked why they had cut off the arm. The prince wrote a note, he gave it to the captain to send to the captain of the magic ship, but his captain tore up the note. He wrote another note to his captain, asking why he had not told that it was he

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[1] Informant, Pedro Teixeira of Fogo.

[the prince] who had cut off the arm. "I was afraid," said the captain.

At nine the next day the two ships were to fight it out. Meanwhile the strange ship disappeared to the bottom of the sea. The captain gave his crew something to give them courage. They got drunk, they became speechless. Prince Dumb asked God to give him a tongue to speak with. He found his tongue, he called upon his captain and his crew to help. When they heard him speak, they gathered themselves together; for they knew God was with them, because he had loosed his tongue. On the enchanted ship was a revolving gun. The enchanted ship fired and cut the flag-pole. The prince fired and cut down the two masts and the rigging. The prince told the sailors of that ship he wanted to spare them. The captain said he would take them all under the water. Only the prince agreed to go with him. He promised the prince to bring him up in three days.

They submerged. They went to a city under the water. The captain was a king. He treated the prince like a son. He wanted to sleep in his room. "No, I never sleep with any one," said the prince. When the prince looked at the servant sent to make ready his room, she shook her head. "Why do you shake your head?" asked the prince. She said, "The king's daughter will come in to see you. If you talk with her, you will be turned into a marble stone." That night the king's daughter came in, but he would not talk with her. The next morning the king asked him how he fared. He said, "I had a bad night. A witch bothered me and kept me from sleeping." His day was pleasant. But the same servant told him that that night another woman even more beautiful than the first would visit him. If he talked with her, he would be turned into a marble stone. That night the second daughter of the king came in, but he would not talk with her. The next day the king asked him how he fared. "I had a bad night. A witch bothered me even more than the night before, and kept me from sleeping." The servant told him the next night the third daughter would come. She said, "Don't speak with her until midnight.[1] To-morrow the king will have to take you back.[2] He will offer you three roses of different size.

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[1] *Variant:* An old woman warns him that where he is to spend the night the eldest daughter will come at night to play with him. He is not to notice her, on penalty of being turned to stone. . . . Of the youngest daughter the old woman warns him in particular. "She is wiser than the other two. She will give you a more trying time." (Fogo.)

[2] Compare the incident of the night watch in Grimm, No. 113.

Take the smallest." When the prince took the smallest, the king asked, "Why do you take the smallest?"—"That I may put it in my pocket."[1] The prince took leave.

Three hours later he put his hand in his pocket and touched his box. The box said, "Do not speak to me in the day-time. I must never see the sun." At night he and the box talked together. It took him thirty-five days to reach home. In port the box said, "Do not speak to me in the day-time. Keep me in your pocket. Three days after you land I shall become a woman." His father wrote him a note asking about his voyage. He kissed his father's hand, and he spoke. "Who is the doctor who cured you?" asked his father. "I will send him a million dollars."—"No human doctor. It was God who gave me my speech." When the prince went to his own room, a friend went with him. He asked the friend to leave him, as he was tired. The friend looked through the window and saw the prince knock the box on the bed, and turn it into a woman. She ran to tell the queen, she said she had never seen such a beautiful face. The queen told her to hide under the bed and steal the box. She hid, she stole the box, she carried it to the queen. The queen threw it into the fire. The box turned to smoke, and the smoke blew into the room of the prince. She told him that the day following, at nine, her people were coming in the clouds to get her. The prince was greatly upset. He and she went to his mother. The queen knelt to her as if to a saint. She raised the queen up; she said, "I am a human being, like you. I was to have married the prince; but now, since the box is burned, I must return to my people." The king entered. He knelt to her too. She raised him up. He ordered the woman who had stolen the box to be thrown into the sea. All the people came in, and they all knelt to adore the princess. Never had they seen such a face. She and the prince sat together in the window during their last hour. They wept. They saw a white cloud. "That is my mother." A crimson cloud came. "That is my father." A brown cloud came. "That is my sister." Then she herself went away in thunder to the clouds.

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[1] *Variant:* The old woman warns that in the morning the father will wake him up and invite him into the house. "As you follow him, step in his footsteps. If you step anywhere else, the earth will open and swallow you. The man will offer you anything you see. Say you have all such things in your own country. Take nothing but an old guitar. Say that is what you like. He will offer you things a thousand times more valuable. Say that is all you want. Take it with your left hand, run, and don't look back!" (Fogo.)

The prince grieved. His father offered to give him whatever he wanted. He asked for a servant and a suit of clothes to go hunting. After they were out hunting three months, they lost their way. He prayed to God to take him out of the world. He saw a hole in the ground. He and his servant went down into it. They came to a city, to a king's house. The first person he met was the servant he had known under the sea. She called him "Pelingrino." She said, "Go away, and come back at mid-day!"

On her return home, the princess had become dumb and sick. Her father wanted her to marry her cousin. The servant told her the prince was at the door. "You may speak now." The princess said, "If you have me speak, and I fail to see the prince, I will have you beheaded." The princess would not see the prince until she saw the ring she had given him. He sent the ring in by the servant. When he heard that the princess was to marry her cousin the following Sunday, he threatened to kill himself. The princess said to her father, "I had a silver key, and I lost it. Which should I use,— an iron key, or the silver key after I found it again?"—"The silver key."—"Then it is the prince I am to marry, not my cousin." She went up to the priest with the prince. The cousin killed himself.

127. ERLADIN.[1]

There was a woman who was married and lost her husband. She had one son named Erladin. She was poor, and she went out picking up beans. Her son picked up things on the street to eat. One day he met a man. He gave the boy five dollars to take to his mother to put her house to rights (*'ranga casa*) for him to visit. He said to the boy, "I am your uncle." The boy answered, "My father had no brother." He said to him, "You do not know me." The boy took the five dollars to his mother. That night the man came. The next morning, when the cock crowed for the first time, they got up, they ate, they started out. They walked four days. The boy became hungry. He told the man that unless he gave him something to eat he would not go on. The man gave him something to eat, they walked on to the foot of the mountain, they made a fire. There was a hole. The man tied a rope to the boy and lowered him down into the hole. He said to him, "On your way down don't look about until you get the enchanted lantern." He took the lantern and all kinds of fruits, and wrapped them in the skirt of his shirt. He went up. The man told him to give him the lantern. He said, "No. Take me out, and then I will give you the lantern. The man kept asking for the lantern for four days. Then he cut the rope, and let him fall down into the hole. The boy was hungry and sleepy, he leaned on the lantern. An enchanted one (*incantad'*) came; he said to him, "Erladin, I am enchanted in the lantern. Whatever you ask for, I will give you."—"My uncle, give me something to eat." A table came, he ate. Next day he was sleepy again, his head fell on the table, the enchanted one spoke again. He said, "My uncle, take me out of this place." He went up, he saw nobody, he went home.

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[1] Informant, Jon Silva Pina of Fogo. He heard the tale in this country from a Cape Verde Islander. It appears to have a literary source. Unfortunately a less literary variant told by Atarcaseias Monteiro of Boa Vista was not completed. It began as follows: The first magician (*magico*) in the extreme (*extremidad'*) of Europe, named José de Alcunhea, knew that in the extreme of Asia there was a hole, and in the bottom of it a lamp. He thought that if he got the lamp he would be the foremost magician in the world. He started to walk to Asia in the company of a dog. He walked to the limits of Russia, where he met some boys fifteen, sixteen, and seventeen years old. They were playing together and fighting. — Compare Philippines, JAFL 20 : 117–118.

When he reached home, the fruits he had in his shirt were turned to diamonds. He gave them to his mother, and told her to take them to the king. "Ask him to send me word the day I am to marry his daughter." The woman went, the king paid no attention to her. He said to his mother, "To-day he paid no attention to you, but go again to-morrow. He paid no attention to you, but neither did he whip you." The king took the diamonds. He said to her, "Go home. To-morrow I will send word to your son." The King of the Moors told this king that the diamonds were given to the boy by one enchanted. The king said, "No, that boy is still too young to know about enchantments." Within three days they announced the marriage of the king's daughter to the son of the King of the Moors. They sent up rockets in the marriage-procession. Erladin left the marriage-procession and went home. At night he picked up the lantern, the enchanted one came. He said to him, "I want you to take the princess and put her in my room. Take the prince, put him on my horse, and every five minutes dump a bucket of water over his head." Then he sharpened his sword and put it between himself and the princess. In the morning the princess was back again in her room. The prince could not get to her room, for he had to stand back of the horse in the stall. She said to her father, "If I were married to Erladin, he would be a better husband than that man who is still outside my door." The prince wanted to go away because of what he had been through; so the king sent for Erladin, and said he would marry him to his daughter.

The day before his marriage, Erladin was cleaning his lantern, the enchanted one came. He said, "Whatever you ask for, I will give you."—"I want you to give me a house (*sobrado*) four stories higher than the king's." The day after they were married, Erladin went hunting. To the house came a man who wanted to exchange old lanterns for new. (It was the same man.) The woman took the lantern and gave it to the man for a new one. As the man was cleaning it, the enchanted one came, and said to him, "Whatever you ask for, I will give you."—"I want you to take Erladin's house, with everything in it, and put it near my house in another city, and leave no trace." The next morning, when the king did not see his daughter, he sent four hundred soldiers for Erladin. They brought him to the king. He asked the king to let him go free for four days. Then he went to a high cliff and threw himself off. He fell without hurt. So he went to a still higher cliff and jumped off. Again he fell without hurt. He started for a still higher cliff. Midway the enchanted one stopped him. He said to him, "Erladin, why do you want to kill yourself?"—"I want to kill myself because my house has disappeared."—"Erladin, the ring you have on your finger is not equal to the lantern; but anything you ask for, it will give you." He asked the ring to put him where his wife was. She was dumb, she had not spoken to that man. Erladin asked her to take him in. When the man came to dinner, Erladin saw the lantern under his coat. He told the princess to tell the man she would like some wine from her own country, and when the man brought the wine to put poison into it. She asked for the wine, she poisoned it, the man died. Erladin took the lantern. As he was cleaning it, the enchanted one came. He said to him, "I want you to put back my house. Rich as it was before, I want it still richer." That night the house was put back, the next morning at seven he went to see the king. He said to him, "I have brought you back your daughter." The king said, "I see that you are a man that can take satisfaction in a woman [Ja 'm olha 'ma bó é home' que pode tuma satisfacēo pa' mulher]. Otherwise I would not marry you to my daughter." The next day Erladin went hunting, but he took the lantern with him. The brother of the dead man came to the country, and went to Erladin's house dressed in woman's clothes. When Erladin came home, his wife told him she had found company. The woman said to her, "Your house is well appointed [*bem 'rangad'*], but it lacks a bottle of smelling-water [*vidro de agu' de che'ro*] that would smell all over the world." Erladin asked where he could get it. "At Bai Anton." (That was *Inferno.*) Erladin got the bottle of smelling-water from his lantern. The woman said again, "Your house is well appointed, but it lacks a parrot." Erladin got the parrot from his lantern. The woman said again, "Your house is well appointed, but it lacks a dove." The enchanted one told Erladin who it was in his house who was asking for these things. Then Erladin went home and shot the man with his gun.

128. THE DOG CAPTAIN.[1]

There were two friends,— one called Jon; the other, Pedr'. They called each other *compadre*. Pedr' said, "Jon, you want us to get married." They agreed to serve as *padrinh' de casament'* to each other, their wives to serve as *madrinh' de casament'* one to the other. Well, they married. Within the year Jon had a girl, Pedr' had a boy. The children were christened the same day. Jon served as godfather for Pedr's son, Pedr' served as godfather for the daughter of Jon. They planned that the children should marry each other. A year later Pedr' and his wife died. They left their son to Jon. He put the children in school together. Jonsinh' always thought he was Jon's son. One day they quarrelled. The little girl said to him, "You are not my father's child." The little boy got angry. He went home, he did not eat. His godmother said to him, "What is the matter with you?" He said to her, "Since I am not your son, I do not want to stay in this house." He told his godfather that he was going to Praia Nega to ship on board a vessel.

When he reached Praia Nega, he saw a full-rigged ship. A launch came to the dock. Nobody was in it but a dog. When the launch came alongside the dock, Jonsinh' jumped into it. The launch left the dock for the vessel. The boy went aboard, he looked all around, he saw nobody but the dog. The vessel set sail. He came out at meal-time, the table was set for him. He sailed for one year. He saw land. The sails fell, he dropped anchor.

The dog never talked with the boy; but as they prepared to go ashore, the dog warned him that it was a strange country. "You may be frightened." They landed, the dog disappeared. The boy became hungry, he did not know the language, he staid hungry. The dog went home, he dressed up as a rich man, he returned to the boy. He said to him, "Good-day, boy! Why have you come to this country?"—"I don't know."—"How did you come here?"—"I don't know."—"Do you wish to come and live with me?" He said, "Yes." He went to live with him. After he had eaten, the man said to him, "Do you wish to marry my daughter?"—"No, I do not wish to marry."—"You have not seen my daughter. When you see her, you will be crazy for her." The man took him to the room of his daughter. When the boy saw her face, as good as it was lovely, he hung his head and wept. The man said, "What do you think of her?"—"She is very lovely. But she comes of rich people. I am a stranger here, and too poor to marry her. You must find a rich husband for her."—"I think that her looks do not please you. I will show you another." He took him to another room, he showed him another girl. The first was fair, but this one was still fairer. The boy said to him, "She is not for me, I am too poor." He took him to a third room. "She is even fairer than the other two," said the boy; "but she is not for me, I am too poor."

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[1] Informant, Anton Coelho of Cab' Verde.

The man said, "I am going to put you in command of a vessel. You must go through three tempests before reaching home to keep your promise."[1] He set sail with his crew. A tempest came on. He sent all the crew below. He was bent on staying alone on deck. The storm swept away the masts. It lasted three days. They sewed up the sails, and mended the vessel. He sailed on for one year, then he returned. When he returned, he met the man who had sent him out. He said to him, "You are now a good captain, a man of your word. I will load your vessel with gold and diamonds."

He loaded his vessel with gold and diamonds. He set sail, he sailed for the country of his godfather. When he reached port, he exchanged clothes with a sailor. He went to the house of his godfather. He reached the door of his godfather. He asked for lodging for the night. The man said to him, "No, not if you were about to die. Sailors are no good." His daughter said to him, "You were a sailor! Here is a poor sailor, and you won't take him in!" Her father said, "You are going to marry a prince. I want no sailor in my house. Sailors are too tricky." His daughter said, "Let him sleep in the barn! At sunrise he can go." [The sailor] kept a journal. He gave it to her before he went to the barn. The girl read of all he had been through to keep his word to her, also that he was richer than the prince. At midnight, when her father was asleep, she went out, she went to the barn, she went to look for him, she brought him to her room. In the morning the man went to the barn to wake him up. He did not find him. He went to his daughter's room, he found him there. Her white dress was all spotted with tar from the clothes of the sailor. The man went to get his gun to shoot them both. They ran away, they went on board his vessel.

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[1] This refers to his betrothal to the daughter of his godfather. The foregoing episode with the three girls is in the nature of a test.

The following day he dressed and went to the house of his godfather. He invited him and his godmother to come on board his vessel. He said to them that he had been in a tempest, he had promised that as soon as he made land he would give a feast and invite all he met. The man said to him, "I am sad. I do not know if I can go." He invited all the rich people, the king, and the priests. They all went on board. The service was of gold and diamonds. The king and queen were bewildered by such riches. After dinner he begged them to tell stories. The king said to the godfather, "You have been much at sea; you tell a story." The godfather told the story of his *compadre* and of the boy. He told how he had risen in the world, and how his daughter was betrothed to a king's son, and how he was now disgraced, and his daughter had run away with a sailor. The captain said, "If you saw your daughter now, would you not be glad?"—"I don't want to see her any more."—"If she ran away with the man she had been promised to, would you think she had done wrong?" He opened the door, she appeared dressed in gold and diamonds. They embraced each other. The king felt like taking off his crown and putting it on the captain. If the godfather had been ashamed before over the disgrace of his daughter, he was still more ashamed now in the presence of the captain. He kissed his foot.

129. THE SEA-CAPTAIN'S WIFE.[1]

What thing thing? There was a woman, she had a husband at sea. The husband did not return. She went and sat down on the edge of the sea to wait for the ships she saw, to ask if they could give her news of her husband. The first ship which she saw, she called the captain, she asked if he could not give her news of her husband.

"Ah, my captain of the sea,
Ai, ai, farewell!
Would you give me news of my husband?
Ai, farewell!"

Her husband was on that ship. Then her husband answered, and said that he could not give her news of her husband.

"Ah, Dona Selifina Libana,
Ai, farewell!
I give no news of her husband.
Ai, farewell!
Would you desire a house of gold?
Ai, farewell!"

Then the man went, he returned to the ship. The woman called, she asked if he could not give her news of her husband.

"Ah, my captain of the sea,
Ai, ai, farewell!
Would you give me news of my husband?
Ai, farewell!"

The captain answered that he could give her no news of her husband.

"Ah, Dona Selifina Libana,
Ai, farewell!
I give no news of her husband.
Ai, farewell!
Would you desire a purse of gold?
Ai, farewell!"

Then he came back, he asked her if she wanted a chain of gold. She said she wanted no chain of gold.

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[1] Informant, Cosmo Gomes Furtado of Cab' Verde. This was the only ballad or cantfable I collected. Another was sung to me; but the singing was so poor, I was unable to record it.

"Ah, my captain of the sea,
Ai, farewell!
Would you desire a chain of gold,
Ai, farewell!
I want only the favor of my husband.
Ai, farewell!"

He came back again, her husband sprang ashore. He saw that his wife was true, because he had offered her a gold purse and chain, and she refused to take them.

130. BURIED IN THE CORNFIELD.[1]

What thing thing? There was a woman, she had a husband called Mr. Terenden. The woman was called Mrs. Calinca. The husband told his wife that he was dying, for her to bury him in a hole (i.e., field) of speckled corn. Then he made out he died. The woman went to bury him in a field of speckled corn.

Then the woman sent the little boy every day to take care of the chickens. Every time the boy came to the place, he shooed off the chickens.

"Cho, cho, wood-hen!
Cho, cho, wood-hen!
My mother, who planted, is not eating it.
My father, who planted, is not eating it.
I believe it is you,
I believe it is you eating it,
I believe it is you eating it."

The father answered him,—

"It is your father, it's me, eating it.
It is your father, it's me, eating it."

Then he went home; he said to his mother that every time he shooed off the chickens, a voice answered, saying, "It is your father, it's me, eating it." His mother did not believe what he said. She took hold of him, she beat him. He said to his mother, if she did not believe, for her to go with him to see. Then his mother went with him. He called to the chickens; the man answered him, "It's your father, it's me, eating it." The woman went until she reached it. She said, "It's you eating all this corn this way!" The man was ashamed; he said, "No, it is not he, it is not he, no!" Then they separated everything they had. They separated, each apart from the other.

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[1] Informant, Cosmo Gomes Furtado of Cab' Verde.— Compare Sierra Leone, Cronise and Ward, 103.

Pic' [for] corn, Trafal [Terefal] for cows, San Thiago for mats and cotton. Crooked hand in a basket of thread. The smallest takes a sack of money, he disappears below.

131. CONFIDENTIAL.[1]

You are like that wolf who told his wife to prepare for him something to eat for a week, for him to go and work in a place. He went, he did nothing, he ate, he lay down. At the end of a week the woman went to see what her husband was doing. When Wolf saw his wife coming, he said to her, "Woman, all this is very confidential, you can't see it, you can't see it." He covered it with his cloak.

132. THE PARROT IN TROUBLE.[2]

There was a man who was a merchant. He had a cat and a parrot. He put the parrot to guard the door. At this moment a customer came in, and the man was frying fish. He asked what was the price of a line. The merchant answered him that the line was sixteen hundred *reis* a yard. The customer went away. This price staid in the mind of the parrot. Then came another customer, he asked the price of bread. The parrot answered him, "Sixteen hundred *reis*." Soon the merchant came in. He waited on the customer. The customer ordered cut four yards of bread. When the customer began to pay, he wanted to get more for the bread. Then the customer said to him that he was cheating him. The parrot continued to say, "Sixteen hundred! Sixteen hundred! Sixteen hundred!" The customer went away. The merchant took a stick, he began to beat the parrot. The parrot ran, he got under the bed. When the man went to the kitchen, where he was cooking fish, he found the cat had eaten up all the fish. With the same stick he began to beat the cat. And the cat ran, and went and hid under the bed in the same place where the parrot was. Poor frightened parrot! He asked the cat, "You, too, did you say sixteen hundred *reis?* The best thing we can do is to leave his house, go and live with some one else." They left the house of this merchant, they went to live in the house of a farmer in the country.

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[1] Informant, Gregorio Teixeira da Silva of Fogo.

[2] Informant, José de Barros of Brava. Collected by Gregorio Teixeira da Silva.

133.[1] GOOSE AND CAT ENTERTAIN: FISH MEDICINE.

There were Goose and Cat. Goose invited Cat to help her work. When Cat went, Goose put dinner into a gourd. Cat did not eat anything. Another time Cat invited Goose. When Goose went, Cat put dinner on a flat stone. Goose had a neck-like mouth, she did not eat anything. Then they got mad.

Afterwards they met again, they got on with each other. They said they would live together. They lived in a place where there was no food, only the sea. They made a little house. Goose went fishing, she caught three fish, she took the fish and gave them to her family. When Goose went fishing again, Cat ate the fish away from her children. When she [Goose] came back, she found the children hungry. Then she got mad. Goose begged Cat for them to go fishing together. Cat fell into the sea. She called Goose to save her. Goose said to her that if she would never again eat fish away from her children, she would save her. Cat told Goose to get her before her tail got wet, because, if her tail got wet, she would die. Goose got her. When they came ashore, Cat went to the *saib'* of fish.[2] The *saib'* gave her a piece of rotten fish. The *saib'* ordered her to go to the black sea to cast away the rotten fish. When she saw a red fish coming, she was to ask the red fish for medicine. . . . She asked for medicine. The fish gave her his gall, for her to mix with the droppings of Goose to drink. She drank. Never again did she eat fish away from her children.

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[1] Written by Antonio Soares Rosa of Fogo. For "Goose and Cat entertain" see p. 27 (note 1) for reference to "the bungling host."

[2] Translated by writer as "fish mind-reader."

Publications

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Part II.

BY
ELSIE CLEWS PARSONS.

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NOTES ON ORTHOGRAPHY AND PHONETICS.

In the phonetic writing of the following stories we have followed the rules of the reformed Portuguese orthography introduced by the Republican Government in the last decade.

a-	an open sound like the French *a* when in the tonic syllable;[1] otherwise pronounced like *u* in English "but."[2]
á-	an open a, used whenever it appears necessary to mark the tonic syllable.[1]
à-	marks an open *a* in atonic syllables.[1]
â-	indicates the sound of *u* in English "but" in a tonic syllable. The occurrence of this *a* is rare in Portuguese. In Creole, however, almost every tonic *a* is mute. This gives a peculiar dull sound to the language.[2]
ã-	a nasalized *a*, almost identical with French *en*.
ãe-	pronounced like *em* in Portuguese, an open nasalized *e*. In Creole it is generally replaced by *a*.
ai-	a diphthong pronounced in Creole like *i* in English "mile." We have written it *âi*.
aõ-	pronounced in Portuguese *aum*, a nasalized *au* with open *a*. In Creole this sound is often replaced by *on*, nasalized *o*, similar to French *on* (example: *leão* would be written *leon; chão*, *chon*); *ão* may also be replaced by *ã* (example: *capitão*, *capitã*) or even by *um* (as when the word *ermão* is written *ermum*).
au-	pronounced *au* in Portuguese and also in Creole, but in the latter it is often replaced by open *ó* (example: *pau*, *pó*).
å-	open long *o*. In the Creole of San Vicente the open *a* is often pronounced *o*. In such cases we have preserved the etymological *a* modified by the Scandinavian accent °.
e-	in atonic syllables, mute like French *e muet* (example: the word *me*, *lume*). In tonic syllables, *e* may have the sound of any of the French *e*'s: *é*, *è*, *ê*. Before a vowel or at the beginning of words, *e* is generally pronounced *i* (example: *teatro*, *tiatro; evitar*, *ivitar*).

---

[1] The phonetic character of *á*, *à*, and of *a* in accented syllables, is the same.

[2] The *a* in unaccented syllables, and *â* in accented syllables, have the same phonetic character.

We have sometimes indicated this *i*-sound in the spelling of words of this nature, but this is really superfluous.

é-	open *e*, like French *è* in tonic syllables.
ê-	closed *e*, like French *é*.
em en-	nasalized *e*. These are muter in Creole than in Portuguese, generally pronounced *im* and *in* (i.e., nasalized open *e* or *i*) at the beginning of words.
ei-	in Creole pronounced like closed *e* (example: *figueira*, *figuê'ra; rei*, *rê'*).
i-	generally sounded like open *i*, as in English "kill,"—excepting a few polysyllabic words, such as *dividir*, *ministro*, *militar*, pronounced *devidir*, *menistro*, *melitar*, with weak, almost mute *e*.
í-	marks a tonic, closed *i* separated from the preceding vowel (examples: *saír*, *caír*).
o-	in atonic syllables, sounded like a closed *u;* in tonic syllables, pronounced like a closed *o* (examples: *bolo*, *boca*).
ó-	marks an open *o* in tonic syllables, pronounced like English "awe."
ô-	always pronounced like a closed *o*.
ou-	has the same sound as the preceding *o*, and is used in syllables derived from the Latin *au*, *al*, *oc* (examples: *pouco*, *outro*, *noute*). In modern Portuguese of the Southern provinces, *oi* replaces the *ou-* sound in words like *noite*, *oiro*, *toiro*. This is not found in Creole. [Mr. Silva frequently writes *noite*.]
oi-	this diphthong, according to typical Creole, is replaced by closed *o* (example: *depois*, *depous*).
ch-	in Portuguese has the same value as in French, corresponding to English *sh;* in Creole *ch* has kept, in the middle of words, the archaic *tch*-sound (example: *rocha*, *rotcha*).
s-	takes an *sh* or a *j* sound at the end of syllables in Portuguese; in Creole sounded *s*, before sonants *z*.
x-	often pronounced like English *sh* when placed at the beginning of words; in other cases pronounced like English *x* in the words *fixo*, *sexo*, or like *is* (example: *exito*, pronounced *eizito*).
z-	pronounced like *z*. In Creole it never takes a *j*-sound at the end of a syllable.
j-	pronounced like French *j*.
lh-	pronounced in Portuguese like French soft *ll* (*fille*), sounded in Creole like English *j*.
nh-	pronounced like the Spanish *ñ* or the French *gn*.

MODIFICATION OF PORTUGUESE WORDS.

In the Creole dialect one finds but few words of African origin. The great majority are Portuguese words that have suffered extraordinary elisions, inversions, and substitutions of one consonant for another. Inversions are often found in the language of Portuguese peasants, such as *drumir* for *dormir*. The Creole inversions, however, are so complete as to render the words unrecognizable to the Portuguese. For example: *escutar*, sounded *iscutar* in Portuguese, is *sicutar* or *sacutar* in Creole; *ceroula* becomes *ciloura;* etc.

As to the interchangeable consonants, they are in no way exclusively Creole. The usual confusion of *b* and *v* is common to the whole Iberic peninsula. We find, accordingly, *bó* or *bu* for *vós*, and *vos; nabi'* or *navi'* for *navio*. In Creole and in Old Portuguese, *r* and *l* are used indifferently in such words as *armario* or *almario*, *exclamar* or *excramar;* in Creole, both *f'râ* and *f'lâ* are said for *falar*. The place of *n* is taken by *l* in such words as the Old Portuguese *alimaria* and the Creole *'limaria* for "animal;" *menanconia* for *melancolia*. The word *ca*, used for "not," is an old negative that has fallen into disuse in modern Portuguese. It is only found, as far as I know, in the common interjectional sentence, "*Eu sei cá!* ['I know not']."

GRAMMATICAL CONSTRUCTION.

The grammatical construction of the Creole makes it essentially different from the Portuguese. In Creole there is a complete disregard of gender and number. It is rare to find a noun in the plural or an adjective in accord with the noun. Possessive adjectives do vary sometimes, not as in Portuguese, according to the number and gender of the possessed, but with the number of the possessor: for example,—

Sê casa,	his or her house.
Sês casa,	their house or houses.
Sê filh',	his or her son or daughter.
Sês filh',	their son or daughter.

PERSONAL PRONOUNS.

One generally finds a single word for the personal pronoun, be it nominative, accusative, or dative: *me* or *m'* stands for *eu*, *mim*, *me*, and sometimes for the possessive adjective *meu* and *minha*.

Mi is sometimes found for *mim* and *minha*. But *'m* sounded as in French *un* is the common form of the first person singular. In the nominative the sound is written *'m*, *(mi)m;* in the accusative, as a concession to the eye of the Portuguese reader, *m'*, *m(e)*. The third person singular, accusative and dative, is written in the contracted form in which it is used; e.g., *comprál* for *comprá-lo*, *comprá-la*, or *comprá-lhe*.

Nu or *n'* is used for *nos*, *nós*, and for the possessive adjective *nosso* or *nossa*, *nossas*.

Bu or *bó* stands for *vos*, *vós*, and *vosso*. The usual Portuguese *você* (*vossa*, *mercê*) used in familiar address is sometimes found in the Creole as *bocê*. *ê'* or *êle* stands for *êle* and *éla;* *ê's*, for *êles* and *élas*. *Sê* is used for the possessive *seu*, *sua*, *seus*, *suas*, and is curiously also used as "him" and "them" in such sentences as "*ê' corrê sês 'tras* ['He ran after them']."

VERBS.

The verbs are not inflected according to person and number, and have only the present and past indicative and the present infinitive. The infinitive is used more often than any other mode. In some stories it is used exclusively. Most verbs are treated as regular verbs of the first conjugation.

Infinitive,	**falar-falâ, f'l^** or **f'râ.**
Pres. indic.,	**falo, 'm t^ f'lâ,** or **f'râ-** (mim esta falar = "me is speaking").
Past,	**falava, 'm falaba** or **'m tâ f'laba.**

In the same way the irregular verb *ir* (to go) is conjugated regularly: —

Infinitive,	**bá.**[1]
Pres. indic.,	**'m tâ bá** [with future meaning].
Past,	**'m tâ bába.**

Verbs in *-er* and *-ir* are derived in the same way (example: *querer*, *dormir*).

Infinitive,	**querê, drumi.**
Pres. indic.,	**'m tâ querê, 'm tâ drumi** [with future meaning].
Past,	**'m querêba** or **'m tâ querêba, 'm tâ drumiba** or **'m drumiba.**

The correct Portuguese forms, however, are sometimes introduced.

M. Bensaude.

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[1] This infinitive, instead of the correct *ir*, seems to be derived from present indicative third person singular *vai*, or imperative third person singular *vá*.

FOLK-LORE FROM THE CAPE VERDE ISLANDS.

PART II.

’STORIA BELH’.[1]

I.

Um bez éra dous ermum; um éra ric’, out’ éra probi [pôbre]. ’Quêle probi ermum dâ ’quêle ric’ um di tres filh’ pa’ êle butisá. Tuda dia minin’ tâ bá p’undi sê padrinh’ tuma pon. Dipous êle f’râ, dál pon tuda dia é mu’t’ dispes’. Um dia sê filhád’ bem pa’ sê cas’ pa’ bem tuma pon. Ele ’panha pon, êle dál cu êle na cára, êle f’râl, “Câ bu bem tumâ pon nunca ma’s.” Ermum probi sê passadio éra na ’panhâ palh’. Um dia êle bâ pa’ fóra ced’ pa’ palh’. ’Stá mu’t’ ced’, êle ’sinta tâ ’sperâ ’man’xê. Ele ólha séti ladron saí di roch’. Ele oubi ê’s f’râ undi qui ê’s tâ bá furtâ. Um f’râ, “Mim tâ bá pa’ Probidence.” Out’ f’râ, “Mim tâ bá pa’ Newport.” Out’ f’râ, “Mim tâ bá pa’ San Francisco.” Dipous d’ê’s bai, êle ba na roch’, êle f’râ, “Roch’, abri.” Ele entra, êle acha tud’ casta di dinheir’ na chon, sima palh’. Ele temba só um burr’, câ sac’. Ele duspi calç’, êle inchê di dinheir’, êle séla na burr’, êle bem cas’. Out’ dia êle pistâ [imprestar] um burr’, fazê dous, êle léba sac’ cu êle. Quand’ êle bem cas’, cu esse dinheir’ tud’, êle ólha cuma êle tem mu’t’ dinheir’ sim midi. Ele manda pistâ quart’ na sê ermum ric’. Ele midi dinheir’, êle enterrâ baix’ di cam’. Out’o dia êle ba cu quat’ burr’, êle manda pistâ quart’ out’o bez. Ant’ êle tâ cumprába comê pa’ litr’. Sê ermum cu’da êle câ podê cumprâ sinão só pa’ litr’, não pa’ quart’. Ele pô alcatron na quart’ êle pistál. Ele midi, quand’ qu’ êle manda quart’ fica um libra di ouro na fund’ di quart’. Ermum ric’ achal, êle bá purguntâ sê ermum und’ qu’êle achal. Ermum probi f’ral cuma é um quart’ di milh’ qu’êle cumprâ. Ermum ric’ respondel, “Não, ’m acha um libra pregad’ na quart’. Si bu câ f’ra-m’, ’m tâ bá dá parte di bó na cidade.” Ermum probi f’ral cuma êle ólha ladrons saí di roch’ amâ cumo qu’êle acha dinheir’. Ermum ric’ f’ral, “Bu tem qui lebâ-m’ lá pa' 'm bâ 'panhâ um pouco di dinheir'."—"Sĩm, 'm tâ lebáb. Sim, bá bu, bem me'a nouti, nu tâ bá." Esse homi bá cas', ma' cuma êle 'staba fadigad' pa' êle 'panhâ esse dinheir', êle bem pa' tras dez hóra tâ cantâ sima gal'. Sê ermum f'ral, "Bá cas'. Bó é câ gal'. Oqui hóra, 'm tâ chuma bó." Ele bá, êle bem pa' tras na meia hóra. Sê ermum f'ral, "'Stá mu't' ced' 'inda, ma' nu tâ bá." Ermum ric' léba cinco burr', esse out' léba dous. E's bâ na 'mesm' logar, ê's 'sinta tâ 'sperâ. Quant' qu' é hóra, séte ladrons saí fóra. Ermum probi conta ê's. Quant' tud' séti saí, ê's bá, êle f'râ, "Roch' abri." E's bá dent', ê's junta dinheir' tuda junt'. Ali 'staba um barra di our'. Ermum ric' f'ra, "'M tâ lebál cu mi'." Ermum probi f'ral, "Não, câ bu 'panhál. E só um qui 'stá 'li. E's tâ discobrí, ê's tâ achál falt'." Sime ermum ric' 'panhál, êle pô na sê sac'. Out 'o dia êle câ 'spéra sê ermum, êle ba êle só cu vinti burr'. Ladrons câ raparâ 'quêle barra di our'. Ele carregâ sê burr', êle bá. Out'o dia êle léba quorenta [quarenta] burr'. Quant' êle chiga lá, sois ladrons saí. E's dixa um lá pa' pegâ esse homi qui bâ lá furtâ. Ele conta, "Um, dous, tres, quat', cinc', sois, sois, câ pode sêr sois, é séte." Ele conta out'o bez, "E sois, ma' mim tâ fazêl séte....Roch', abri!" Ele entra, êle inchê sê sac'. Ladron qui 'staba lá di dent' pegal. Ele pôl ferr' na mon, na pé, êle dixál 'toqui qu'ê's out'o ladrons bem. E's 'panhâl, ê's folâl, ê's cortal, junta pa' junta, ê's dixál lá. Passa um dia, êle câ bem cas'. Sê mulhê' bá cas' de sê cunhad'. Ele f'ral, "Se bu câ bá tumâ bu ermão, 'm tâ bá dá parte di bó na cidade." Ele respondel, "'M tâ bá tumal, ma' 'par'ce-m' qui ê's já matál." Ele bá na 'mesm' logar. Séte ladrons saí sima di costume. Ele f'râ, "Roch', abri!" Prumer' cus' qui êle ólha é sê ermum de'tad' tud' disnerbad' na me' di soalh'. Ele pôl na sac', êle pôl na cost', êle bâ cas'. Ele f'râ sê cunhad', "'M achâ 'nha ermum cortád' padaç' pa' padaç'. 'M tâ bá olha sapateir' se êle tâ cosêl. 'M ta pôl na cama, nu ta fazê cuma êle morrê di rapenti. (Mulhê' temba tres filh' cu filha.) Si um di bu filh' querê sêr doutor ou padre, nu tâ fazél um. Si out' querê sêr gobernador, nu tâ 'xinál pa' êle. Filha nu tâ 'xinal cusa qui êle querê sabê. Dinheir' qui bu querê ou qui bu mestê 'm tá dá bó pa' fim di bu bid'." E's pô homi mort' na cama, sapateir' bem, êle cosêl, ê's dal dinheir' che'o pa' sê trabalh'. Quant' qui séte ladrons bem, ê's câ achâ homi disnerbad', ê's f'râ, "Ladron já bem noss' cas' out'o bez." Out'o dia ê's dixa um ladron na cas' out'o bez, ma' ninguem câ bem. Capitan di ladrons f'râ cuma êle tâ bá cidade pa' êle bá olhâ undi qui ê's 'nterrál. Prumer' casa qu'êle chiga é casa di sapateir'. Sapateir' 'staba tá trabalhâ. Capitan f'ral, "Bu tâ cosê bem, bu câ podê fazê-m' um par di sapato?" Sapateir' raspondel, "Isse é câ nada. Honti 'm cosê um corp' qui ê's cortâ junta pa' junta." Ele asse'tába cu ermum probi cuma êle câ tá f'rá. Capitan sabê cuma esse é logar. Ele f'râ sapateir', "Ba cu mi'. Bu mostra-m' esse logar. 'M tá pagâ bu dous tant' di dinheir' qui ê's pagâ bu." Sapateir' mostral logar. Capitan bem cas', êle pô sois ladrons cada um n'um barril, êle róla barril na rua. Ele rólal pa' cas' de biuba. Ele purguntal si êle querê cumprâ mél. Mulhê' f'ral, "Não." Rapaz bâ casa di tio, ê's f'ral pa' cumprâ mél. E's f'râ capitan pa' pô barril na casa di sê tio. Emquanto ê's tâ fazê comê pa' capitan, minin' 'panha sacarolh' pa' ê's ba t'ra mél. E's fura b'rac' na barril, homi dent' di barril purgunta, "Já hóra?" Rapazinh' f'râl, "Não, 'spéra um pouco." Ele f'râ sê ma' cum' alguem 'stá dent' di barril. Ma' bá, êle fúra b'rac' naquêle barril tud'. E's purgunta, "Já hóra?"—"Já hóra?" Mulhê' f'râl, "'Spéra um pouco, 'spéra um pouco." Mulhê' 'panha um pó, êle bá 'tras di capitan 'sintad' na mens', êle dâl cum êle na cabeç', êle matal! Mulhê' pô um cal'eron grande na lumi cum agu'. Ele rabida [revira] tud' barril, êle pô na cada um grande b'rac'. Ele pô agu' ferbed' dent' desse barril, êle matâ tud' ladrons. Dipous êle manda chumâ dous di sê dicendente. E's coba um b'rac' grande na quintal, 'nterrâ esse corpo. Ermum probi bá pa' tras pa' roch', êle 'panha rest' di dinheir', êle trazê pa' cas', êle dibidil cum biuba. Filh' ma's belh' di mulhê' sêr doutor, sugund' filh', gobernador, tercer' filh', padre. Rapariginha sêr méstra di 'scóla. Quat' filh' cum biuba junta ê's fazê um bom cas' na sê logar. Caminh' qui ta ba pa' sês cas' é ladrilhad' cu our'. Quant' biuba morré êle dixa tud' sê riquêz' pa' 'nha pá'. 'Nha pá' é so [English, *so*] mofin' qu'êle bibê tudo 'quêle dinheir', êle câ dixa-m' nada.

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[1] The numerals heading the following tales correspond to those of the tales in English in Part I.

2.

Pedr' temb' um logar na camp' undi êle temba bom comid'. Um dia Lob' 'contra Pedr'. Ele f'râl, "O Sobrinh', undi qui bu 'stába, e cusa qui bu comê qui bu 'stá tam gord' e bonit'? Bu ti' Lob' 'stá p'ra 'li câ pód' achâ n'um [ninhum] cusa di comê."—"O ti' Lob', 'm câ tâ lebá nhô undi qui'm achâ comê. Nhô é mu't' dususperad'. E's tâ pegâ nhô, ê's tá matâ nhô." Lob' respondel, "Não 'm câ tâ fazê dususperação. Léba-m'."—"Bom, 'manhã mardugad' 'm tâ lebâ nhô." 'Quêle noiti Lob' câ drumi. Me'a noiti êle conco Pedr' na porta. Pedr' f'ral, "O ti' Lob', nhô bá casa. 'Ind' é me'a noiti. Ninguem câ tâ andá desse hóra." Um hóra Lob' bira tâ canta sima gal',—"Cócoricó! Cócoricó! Cócoricó!" Ele conco Pedr' na port'. Pedr' labantá. Pedr' f'râl, "E mu't' ced' 'inda. Bá casa! Bá casa! Mu't' ced' 'inda. E nhô qui 'sta cantâ sima gal'. Nhô bá casa!"

Lob' temba um castelinh'. Ele 'spera um pouco, dipois êle pô lume na castelinh'. Ele conco Pedr' na porta. Pedr' labantá, êle ólha claresa. Ele f'râ, "Ja 'man'xê."—"Ti' Lob', 'm câ sabê cusa qui 'm tâ fazê cu nhô. Ali ja nhô pô lume na castelinh', agó' nhô tâ morá na rua." Lob' 'staba dususperad'. Finalmente êle chuma Pedr', out'o bez Pedr' labantá. E's bai pa' um logar undi qui 'staba mu't' animal. Pedr' f'ral, "E 'li qui é logar. 'Sinta, nhô comê cusa qui nhô gosta." Lob' 'sinta, ê' come, come, come. Dipois Pedr' f'rál, "Ti' Lob', é hóra di bai." Lob' canta,

"Pedr', Pedr', ali bu 'stá, e bibenti,
Ali nha diante.
Sol já saí; êle saí ced', ced';
Lumiâ 'li ced', lumiâ lá."[1]

Pedr' chumal out'o bez pa' ê's bai. Ele torna cantâ,

"Pedr', Pedr', ali bu 'stá, e bibente,
Ali 'nhâ diante
Sol ja saí, êle saí ced', ced';
Lumiâ 'li ced', lumiâ lá."

Ele f'râ, "'Sta bem, Pedr' dá-m' um pouco d'agu'." Pedr' lebal pa' fonte. Dipois qu'êle bibê, êle f'râ, "Bom, Pedr'! Agó' nu bai!"

Na sês caminh' ê's chiga na tres manguêira. Lob' 'stá tam fart' êle f'râ, "Mango, Mango, múnda [múda] di caminh'! Bu dixa-m' passâ!" Manguêira respondel, "Pedr' passa 'li, nunca ê' câ incomoda-m'. Bó bu incomoda-m'." Lob' f'ral, "Si bu câ munda, 'm tá rincâ bu." Manguêira câ munda. Lob' fazê sê caminh' dent' d'ê's. Ele abri im dous. Tud' comê cu agu' saí pa' fóra, e êle morre. Pedr' ba casa. Ele gósa sê bida sim Lob'.

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[1] As first recorded these verses were, —

Pedro, Pedro, cajato umano
Ja 'm me ta bai
Sol solado, e solitao marminhan.
Marminhan sotin culi,
Marminhan sotin culi.

3.

Era um lob’ cu tobinh’. Um dia ê’s parti, Lob’ bá pa’ Ferrero, Tobinh’ bá pa’ Sparadinha, pa’ ê’s bem ’contrâ na Figondago. Quant’ ê’s ’contra, Lob’ purgúntal, “Xobinh’, cumo bó bu ’stá gôrd’, ami’ ’stá frac’? Undi qui bu comê?”—“’M ’stá p’ra ’li tâ colhê rat’ e largatix’ di baixul pédr’, ti’ Lob’. ’Quêle qui faze-m’ gôrd’.” Lob’ f’ral, “Hoje fazê séti dia qui ’m ’stá tâ comê largatix’. ’M tene um rabinh’ na denti. Bem t’rá-m’ êle!” Tobinh’ ’panha gulh’ p’ êle t’rál êle. “Não, Tobinh’, bu câ lembra ’ma gulh’ qui cosê mortalh’ di noss’ mâ’?” Tobinh’ ’panha alfinete. “Não, Xobrinh’, bu câ lembra cuma alfinete qui sirbi di prégo pa’ caixon di noss’ mâ’?” Tobinh’ ’panha palh’. “Não, Xobinh’, bu câ lembra cuma palh’ qui ’fogâ noss’ mâ’? Pamod’ bu câ tâ t’râ-m’ êle cu dêd’?” Tobinh’ bâ t’rál êle cu déd’, Lob’ pégal dent’ na déd’. “Xobinh’, bó é sabid’, ma’ mim é ma’s sabid’ qui bó. Lembra mim é bu tio. ’M câ tâ largâ bu toqui bu f’ra-m’ berdade p’undi qui bu ’stá comê.”—“Ti’ Lob’, ’m ’stâ comê na ca’ ti’ Gang’. ’M tem mêd’ lebâ nhô lá. Nhô é mu’t’ mofin’, nhô póde morrê. Si ti’ Ganga pegâ nu lá, êle tâ matâ nu.”—“Xobinh’, leba-m’ lá.”—“Bom, oqui nu bá, nhô lebâ sac’ cu nhô; oqui nhô comê um ob’, nhô tâ pô cinqoent’ na sac’.” E’s bá, Tobinh’ pô cem na sac’, êle comê um. Lob’ oqui êle comê duzent’, êle tá pô um na sac’. Tobinh’ f’râl, “Ja hóra di bâ, ti’ Lob’.” Lob’ f’râl, “’M tem ’inda logar basio na ’nha barriga. ’M tem pa’ comê pa’ ’nha don’, pa’ ’nha pá’, pa’ ’nha ma’, pa’ ’nha mulhê’, e pa’ ’nha filh’.” Tobinh’ dixal lá. Ele f’râl, “Lob’, oqui nhô ’stá pront’ pa’ nhô saí, f’râ, ‘Port’ tobóc tobác’!’ Oqui nhô saí, nhô f’râ, ‘Port’ burnéc’.’” Quant’ Lob’ ’stá pront’ p’ êle saí, êle f’râ, “Port’ burnéc’, port’ burnéc’!” Port’ ficha rij’. Ele câ podê saí, êle ’sinta ’tras di port’. Tobinh’ ’stába pa’ fóra, êle ólha ti’ Ganga tâ bem lá. Na beira d’um cutél’ êle canta,

“’Nha barrinh’ d’hortalon
Qui tâ ’çoutâ ’Nhô’ ti’ Lob’.
Ti’ Ganga bem di lenha.”

Lob’ ’tra’ di port’ canta,

“Sobrinh’, bó é unganôs’.
Bu tráz-me pa’ casa di gente pa’ ’m bem comê,
Bu sabe cuma ’m tem pouc’ sorte.
Port’ burnéc’ burnéc’!”

Pa' fóra ti' Ganga canta,

> "Oão! Oão! chuba chobe, sol saí, orbalh' caí,
> Ami' 'm tâ bem."

Tobinh' canta,

> "'Nha barrinh' d'hortalon
> Qui tâ 'çoutâ 'Nhô' ti' Lob'.
> Ti' Ganga tâ bem di lenha."

Lob' canta,

> "Sobrinh', bó é unganôs'.
> Bu tráz-me pa' cas' di gente pa' 'm bem comê,
> Bu sabe 'ma 'm tem pouc' sorte.
> Port' burnéc' burnéc'!"

Agó' 'ti' Ganga bem cum sê feix' di lenh'. Ele pô na chão; êle f'râ, "Port' tobóc tobác'." 'Tras di port' Lob' canta, "Port' burnéc'." Out' bez ti' Ganga f'râ, "Port' tobóc tobác'." Lob' f'râ out' bez, "Port' burnéc'!" Ti' Ganga 'sinta; êle f'râ, "Port', tuda dia oqui 'm f'râ, 'Port' tobóc tobác'!' bu tâ abri, pamode hoje bu câ abrí?" Então port' abri. Lob' corre metê baix' di cama. Ti' Ganga fazê café, êle tumâ, êle deita 'riba di cam'. Ele t'râ um pêd'. Lob' f'ra baix' di cam', "Bó é porca xuxa!" Ti' Ganga spia pa' tuda banda. Ele câ ólha ninguem. Ele bá deitâ out' bez na cam'. Ele t'râ out'o pêd' fêd'. "Bó é pórca xuxa pa' bu tâ t'râ pêdi fêd' cumi 'baix' di cam'!" Desse bez ti' Ganga ólha Lob' 'baix' di cam'. Ele saí fór', êle búa, êle péga na cabal' di cas'. Ti' Ganga com'ça tâ 'çoutal. "Ti' Ganga, 'nha mon já cansa. Já 'm cansa tudo corp'!"—"Dixê pa' baix' bu dixa-m' matâ bó." Lob' 'scápa, êle caí dent' di um monte di cinz', êle perdê. N'esse hóra Tobinh' bem tâ passâ. "O Sobrinh', bem 'li, bem 'li," ti' Ganga chumâl, "Lob' 'staba 'li, êle perdê-m' d' ólh'." Tobinh' f'râ, "Jaraçon [Geração] di Baréla câ tâ morrê sim êle t'râ um pêdi." Lob' oubil, êle dá um pêdi sima um tir', êle descobri-sê pessô'. Então ti' Ganga matál.

5.

Temba um homi nome Pedr', e 'Nhô' Lob'. Esse Lob' éra casad' cu mulhê' nome Zabél Gonçale. Lob' éra malbad'. Ele 'ranja fazê 'scada di pilons p'êle bá ceu olhâ Noss' 'Nhôr. Ele pô um pilon 'riba d'out'. Quant' Lob' 'stá pert' di Noss' 'Nhôr, Zabél Gonçale chumal, êle f'ral cuma êle mést' um pilon p'êle cochi milh'. Lob' f'râl, "T'râ um di baixo."

Quant' Lob' chiga Noss' 'Nhôr, êle purguntal pa' pélle di cabra fazêl tamborinh'. Ele temba qui léba pélle pa' mar p'êle labâ. Tud' bez qu'êle metel na agu' êle t'râ um padaç' toqui êle comêl tud'. Ele bem f'ra Noss' 'Nhô' cumo mar tumál pélle di cabr'. Noss' 'Nhô' dal out' pélle. Noss' 'Nhô' f'râl, "'Çoutal, e câ bu dixâ mar tumâ bó esse. 'M câ tâ dab' out'." Ele manda San Pedr' pa' bâ bisiál. Quant' Lob' com'ça tâ mord' pélle, San Pedr' f'ral, "Ps! Ps!" Lob' f'ral, "'M 'stâ tâ porbál si êle tem sale." Dispous Lob' leba Noss' 'Nhô pélle. Noss' 'Nhô' fazêl tamborinh'. Ele 'marral n'um córda. Noss' 'Nhô' f'ral, "Tuma esse tamborinh' cu bó. Oqui bu chigá mund', bu tocá na êle. 'M tâ sab' cuma já bu chigá, 'm tâ largâ córd'." Na me' di caminh' Lob' 'contra cu forminga, tâ rastâ comê. Lob' f'ra Forming', "Si bu dá-m' padaç', 'm tâ tocâ b' tambor. 'M tâ tocâ b' San Jon di Deus." Forming' ace't', Lob' repica tambor. Noss' 'Nhôr larga córda. Quant' Lob' sintí sê pessô' tâ caí, êle grit' pa' pédra laja qui 'stáb' baixo d'êle, "'Rada di 'nha caminh', 'rada di 'nha caminh'! 'M tâ quebrâ b', bu tâ birâ farinh'." Ele caí, êle brusqua im farinh' sê pessô'. Forming' bem colhê êle tud', ê's lebál pa' sês b'rac'.

Ali Lob' bira inter' out'o bez. Di dia homi don' di terr' qui Lob' caí, bem lá. Lob' f'ral, "Saí pa' fóra di 'li, ou 'm tâ prendê bó." Homi corre pa' fóra, e Lob' tuma poss'.[1] Ele f'râ sê mulhê', "Noss' 'Nhô' já da-m' um grande padaç' di terr'." Ele querê sê mulhê' pa' bá olhál, êle querê sê sobrinh' pa' bem tambem. Zabél Gonçale f'râl, "Bu sobrinh' Pedr' 'stá 'tras di 'panhâ b'. Milhó' qui bu tâ fazê, largál di mon." Quant' Lob' 'contra cu Sobrinh', êle ólha cuma êle 'stá gord' e bonit'. "Undi qui bu 'stá comê, Xobrinh'? F'râ-m' pa' 'm podê bá comê tambem pa' 'm gordâ." Sobrinh' dimóra f'rál, ma' êle f'ral, "'M 'stá comê na ninh' di tia Gang'. 'M comê sê ób'. 'M tâ lebâ nhô lá, ma' um cousa qui 'm tâ pidi nhô: dipous qui nu comê oqui, 'm f'râ nhô já hóra di bai, 'm tem qui nhô saí cum press' pa' ti' Ganga câ pegâ nó." Quant' ê's chigá cas' di ti' Ganga, Sobrinh' f'râ, "Port', cubic, cubic!" e quant' ê's entrâ, "Port', cuchac, cuchac!" Sobrinh' comê meia duzia d'ób', ti' Lob' comê tres duzia. Então Sobrinh' f'râ, "Bom, ti' Lob' é hóra di nu bai."—"O marot'!" respondel Lob', "bó é doud' pa' bai."—"'M tem qui bai," Sobrinh' ateima, e cu vóz ma'sinh' êle f'râ, "Port', cubic, cubic!" Port' abri, êle saí. "Port', cuchac, cuchac!" Porta ficha. Ti' Lob' comê, comê toqui êle câ pode andâ. Ele róla pa' port', êle f'ra,

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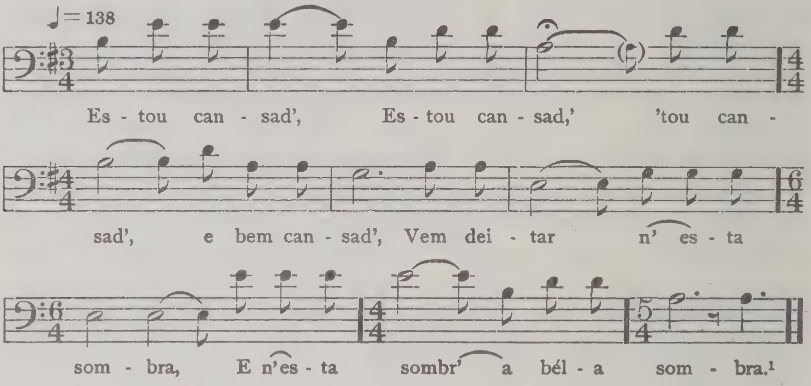
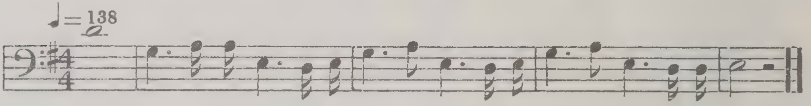
[1] *Tuma cont'* is the more common expression.

"Cushac, cushac!" Port' câ abri. "Cushac, cushac!" Port' câ abri. "Cushac, cushac!! Port' di diab', si bu câ abri, 'm tâ quebrâ b'!" N'esse hóra bem ti' Ganga. Ele pára di baixo di 'more'ra, êle canta,


♩= 138
Es - tou can - sad', Es - tou can - sad,' 'tou can -
sad', e bem can - sad', Vem dei - tar n' es - ta
som - bra, E n'es - ta sombr' a bél - a som - bra.[1]

N'esse hóra Pedr' 'stába 'tra' di cas' cu sê biolinh', êle canta,



"Ti' Lob', nhô sab' bem cusa qui 'm f'râ nhô
Pa' port' abri, nhô f'ra port' ficha.
Tunden, tunden, 'nha biolinh',
Ala bem ti' Ganga pa' 'panhâ raton.
Tunden, tunden, 'nha biolinh',
Ala bem ti' Ganga pa' 'panhâ raton."

Agó' ti' Ganga discansa, êle f'ra, "Port', cubic, cubic!" Ma' anti di port' abri, ti' Lob' di dent' f'rá, "Port', cushac, cushac!" Ti' Ganga f'rá, "Cubic, cubic!" Ti' Lob' f'ra, "Cushac, cushac!"—"Cubic, cubic!!"—"Cushac, cushac!!"—"Si bu câ abri, 'm ta quebrá b'." Ele 'panha pédra, êle québra port'. Quant' Lob' ólha ti' Ganga entrá, êle corre, êle 'ngach' baixo di sê cam'. Dipous um pouc' êle dêita na cama pa' discansá, êle t'ra um pêdi — rap! "O bó é porc'!" 'crama [esclama] ti' Lob', "Bu câ sab' si homi 'stá baixo di bu cam'?" Dipous êle t'ra out'o pêd'— rap! rap!! (Era hóra qu'êle tá pô ob'.) "O bó é porc'! Bu câ sab' cuma homi 'stá 'li?" N'esse hóra ti' Ganga oubi Lob'. "E bó é que 'm querê olhá!" êle responde. Ele 'panha pau, êle com'ça lombá Lob'. Ele câ pode aguentá ma's, êle bua, êle péga na cabal' di cas'. Ele aguentá toqui êle cansa. Ele f'ral, "Já 'm cansa pindrád' 'li, ti' Ganga." Ti' Ganga f'ral, "Si bu 'stá cansad', aguentá cu mon, aguentá cu pé!" Lob' larga sê mon, êle caí dent' di mont' di cinza na fogon. Ele perde dent' di cinz'. Ganga f'ra, "Raça di Lob' 'marel' câ tá morre sim êle t'ra pêdi." Lob' oubil, êle t'rá um pêdi — rap! sópra tudâ cinza êle discubrí p'undi qu'êle 'staba. Ganga com'ça lombál out' bez, dixal quasi mort'. 'Sim qu'êle 'scápa, êle pô casa lumi.

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[1] When spoken, the verses were, —

"Quan, quan, 'm 'stá cansad', bem cansad',
Quan, quan, 'm bem de'tá n'esse sombra e béla sombra,
Quan, quan, pa' 'm descansá."
("Quan, quan, I am tired, very tired,
Quan, quan, I am lying in this shade, lovely shade,
Quan, quan, to rest.")

6.

Era um lob' cu sobrinh'. Sobrinh' 'costuma tâ bá comê dent' di bac'. Bac' fraquisse, ma' ê's câ sabê si Sobrinh' tâ bá comê dent' d'êle. Um dia Sobrinh' 'contra cu ti' Lob', e ti' Lob' purguntal', "Undi qui bu 'stá comê qui bu 'stá gord'?"—"'M câ tá lebá nhô lá, ti' Lob'. Nhô é mu't' gulôs'. Nhô tâ entrâ, nhô câ tá saí fóra."—"O Xobrinh', léba-m' cu bó. 'M tá comê só um cusinha. Leba-m' cu bó! 'M 'stá belh'. 'M querê 'm gordâ 'nha corp'." Pedr' léba sê tio pa' bac'. Ele f'râ, "Bac', abri 'nha nhéf', dixa-m' entrâ!" Quant' ê's ba dent', Pedr' f'râ, "Bac', fixa 'nha nhéfa." Quant' ê's comê um pouco Pedr' f'râ, "Ti' Lob', já hóra di nu bai."—"Munda di 'nha beira, Xobrinh'. 'M tem qui comê parte di 'nha filh', parte di 'nha mulhê'." Então Sobrinh' dixal. F'ral oqui êle querê saí pa' êle f'râ, "Bac', abri 'nha nhéfa, dixa-m' saí!" Quant' Lob' 'stá pront' pa' saí, êle f'râ, "Baca, fixâ 'nha nhéf', fixâ 'nha nhéfa!" Ma' baca fixa ma's pertád'. Lob' grita, "Fixâ diab'! Fixâ diab'! Fixâ diab'!!" Ele câ podê saí fóra, êle com'ça comê out' bez. Ele comê, comê toqui êle comê na linha di coraçan di baca, e baca caí mort'.

Out'o dia don' di bac' bá 'folál. Pedr', 'tras di homi, f'râ, "Trabalh' cu sintid', 'stá um cusa dent' diquêle bac'." Ma' ê's bá tâ cortá, ê's câ fazê 'tenção cu Pedr'. Ti' Lob' 'staba dent' di bandóba di bac'. E's t'ra bandóba fóra, sacudil 'riba di roch'. Ti' Lob' caí di baix', êle saque lá sima qui ê's 'staba antes ê's sacudí bandóba 'riba d'êle. Ele bira tá fazê cuma êle tá lebá ê's pa' justiç'. "'M 'stá 'li tâ trabalhâ, ê's câ acha nada qui fazê sina' bem sacudi esse cusa xuxo 'riba mim."—"Câ bu leba-m' pa' justiç'," don' di bac' pidil. "'M tá dá bó um quart' d'esse bac'." Lob' f'ral, "Não, 'm câ tâ ace'tâ um quart'."—"'M tá dá bó um metad'."—"Não, m' câ tâ ace'tâ um metade."—"M' tá dá bó tres quart'."—"Não, 'm câ tâ ace'tâ tres quart'," e Lob' bira ta bá pa' trubunal. "Câ bu bá, 'm tá da bó êle tud'."—"Bom." Ele tuma bac'. Ele 'nterra tres quart', êle léba um quart' cas' pa' sê mulhê', Isabel Gonçalbe. Ele f'râl, "Xobinh' cu'da é ma's sabid' qui mim; ma' mim é ma's sabid' diquêle." Isabel Gonçalbe respondel, "Sobrinh' tâ matâ bó 'inda."—"Mim é filh' di 'nha pá' e filh' di 'nha ma', ninguem câ tâ matâ-m'."

Out'o dia cêd' Lob' ba pa' 'quêle cab' und' êle 'nterra car'. Era pert' di cas' di forminga, e êle 'ncontra cu ê's ta t'ra car'. Ele com'ça tá brigâ cu ê's, êle querê pô ê's dent' di sac' pa' lebâ cas' pa' sê mulhê' podê 'judal matás. E's pôl na êle pa' tudo cab', rachal sê roupa im padaç'. "'Spéra!" êle 'crama, 'grabata sê cabe'l'. "E câ 'sim qui ta brigád'! E câ 'sim qui ta brigád'!" Dipous êle disquice di carni, êle corre pa' cas' pa' sê mulhê' p'êle 'scapá diquêle formingas. Formingas cu pass' gozâ di carni. Fica 'té hoje cusa qui ti' Lob' mestê êle tem pa' furtál.

7.

Temba um lob' cu tobinh'. E's contrát' pa' ê's disabri, Lob' bá pa' nort', Tobinh' bá pa' sul, pa' ê's bem 'contrâ na trinta dia pa' ê's olhâ qual qui 'stá ma' gôrd'. Quant' ê's 'contrâ, Tobinh' 'stab ma's gôrd', Lob' ma's frac'. Lob' purgunta, "Cuma bu 'stá tão gôrd', Tobinh', e mi' 'stá tão frac'?" Tobinh' respondel, "Mim câ sabê cert'. 'M comê 'mesm' cusa." Lob' f'ral cuma êle tene osso na dente. "'M querê pa' bu t'râ-m' êle." Tobinh' f'ral, "Dixa t'râ nhô êle cu nabalh'!"—"Não," Lob' néga, "nabalh' matâ noss' dona."—"Dixa-m' t'râ nhô êle cu alfinete!"—"Não, alfinete qui matâ noss' ma'."—"Dixa-m' t'râ nhô êle cu 'gulh'!"—"Não, 'gulh' qui matâ noss' pá'. Não, câ bu usâ nenhum desse cusa. 'M querê pa' bu t'râ-m' êle cu dêdo." Quant' Tobinh' ba t'ral êle cu déd', êle mordel na déd'. "'M câ tá largâ b', Tobinh', toqui bu f'ra-m' cusa qui bu comê qui bu 'stá tão gôrd'." Tobinh' f'ral, "Nhô larga, ti' Lob'! 'M tá premetê mostrâ nhô casa undi qui nhô tá achá bastante qui comê."

Dipous Tobinh' léba ti' Lob' pa' cas' di Iran. Ali Lob' comê tant' ób' toqui stango [estomago] inche tant' qu'êle câ podê saí na port'. Quant' Iran bem cas', êle achal deitad' na chão. Ele 'panha nabalha, êle cortal barriga. Dipous êle bâ dá part' na cidade cuma qu'êle matá Lob'. E's f'ral cum' êle pode bá libre. Esse é fim.

8 (*a*).

Era um homi montiadôr. Sê nome éra Lion di Mat'. Era homi di muit' forç'. Um dia êle ba montiá. Ele ólha galinha na figue'r'. Ele ponta 'spingarda na galinh'. Galinha grita, "Câ bu da-m' tiro! 'Inda qui bu da-m' tiro, bu mata-m', bu câ tá cumê-m'." Lion di Mat' respondel, "Bó é galinha, amim é montiadôr. Si 'm dá bó tir', 'm tá cumê bó." Ele dal tiro, êle matal, êle lebal cas', êle cosinhal, êle comêl. 'Sim qu'êle comêl, êle inchá. (Era galinh' incantad'.)

'Nhô' Lob' bem tá passá undi qui Lion di Mat' móra, êle ólhal inchad'. Lob' f'ral, "Mim 'stá triste ólha bó 'sim inchad' e disfigurad'. Milho' bu dixa-m' 'fregá bó algum cus'." N'esse hóra Lion di Mat' 'staba mu't' doente, êle aceita. Lob' com'ça tá 'fregal. 'Sim êle 'fregal, êle corta Lion sê padiante, êle comê. Lion di Mat' f'ral, "'M 'stá doente, bu fazê cusa qui bu querê cu mi'. Si 'm morrê, ja cába; ma' si 'm bib', bu tá paga-m' pa' êle." Dipois Lion di Mat' milhorá, êle cu'da cuma qu'êle tá 'panhá Lob'. Ma' Lob' 'stába so 'ngachad', pamod' êle lembra cusa qu'êle fazê. Um dia Lion di Mat' ólha 'ma êle câ pode pegá Lob', êle 'contra cu Tobinh'. Ele purguntal, "Tobinh', cuma 'm tá fazê pa' 'm pegá nhô tio Lob'?" Tobinh' respondel, "Câ bu fadigá, 'm tá frabo. Tud' pa' manhã nu ta ba corral urdinha. Agó' bu sabe 'nha ti' Lob' querê mulhê' di ma's. Bisti di mulhê', pô trouxa na cabeç', bu bá passá na corral hóra qui nu tá urdinhá. Oqui bu chiga pert', 'm tá chumá bó pa' bu entrá. Corral é di ti' Lob', êle tá f'rabo 'ma êle só qui tem d're't' pa' conbidá alguem pa' dent'."

Lion di Mat' bisti di mulhê'. Ele andá pa' beira di corral undi qui Lob' cu Tobinh'' staba ta urdinhá bac'. Tobinh' f'ral, "Bom dia'. Bem pa' dent'!" Ti' Lob' f'ral, "Tobinh', cala boc'; isse é 'nha corral. Bu câ pod' conbidá ninguem pa' dentrá. Mulhê', p'undi qui bu 'stá bá?" Mulhê' f'ral, "Mi' 'stá ba pa' casament'." Ele f'ral, "Bem pa' dent', bu 'sperá-m'. Mi' tá bá lá tambem. Mi' é um di tocador."—"'M câ pode entrá pamode é câ d're't' pa' mulhê'." Lob' f'ral, "Câ bu fadigá cu 'quêle. 'M câ tá poquentá bó." Mulhê' aceita, êle entra, êle 'sperá. Lob' f'ra, "Tobinh', ba pega um biser', bu matá pa' nu bem comê.

Péga um miudinh'." Ma' Tobinh' péga um grande. Quant' qui Lob' bem dent', Tobinh' teneba comê tud' cosinhad', pront' pa' sirbi. "'M f'ra bó pa' bu pegá um miudinh', bu pegá um ma's grande d'ê's tud'," Lob' resmunga. "'Stá d're't', nu tene mulhê' na cas' fazêl bontad'." E's 'sintá, ê's comê cu gost'. Nouti mulhê' f'ra Lob', "Mi' tem qui ba." Lob' f'ral, "Câ bu fadigá, 'm tem quart' 'li pa' bó. E's câ ta fadiga, ê's tem qui 'sperá pa' mim. Mim é tocador; ê's câ ta com'çá toqui 'm ba." Lob' mostra mulhê' quart'. "Ali nu 'sta, esse é noss' quart'." Ele' f'ral, "Si bu câ importa, bu toca um cusinh' anti' qui nu ba deitá." Lob' toca biol', êle canta,—

"Mim Lob', Lobão,
'M comê padiante di Lion di Mat'
Qu'é ma's balente homi qui tem na mund'."

Ele f'ra mulhê', "Canta sima mi'." Mulhê' canta,—

"'Nhô' Lobo f'ra' 'ma êle Lob', Lobão,
Ele comê padiante di Lion di Mat'.
Qui ma's balente homi qui tem na mund'."

E's cantá torna cantá. Lob' achal mu't' sabe. Ele gósta toqui êle bira cég' doud'. Dipous di ê's cantá cusa d'um hóra e meia, Lob' f'ra, "Ja hóra di ba cama." Mulhê' f'ral, "Sim, ma' 'm tem qui nhô ba cam', primer'."—"'M ta fazê cusa qui bu f'ra." Lob' pô cade'ra na pé di cam' pa' mulhê' pô sê roup'. Mulhê' teneba bistid' tres duzia di saia, di baix' di tud' sê manduc'. Ele com'ça tirá sê roup'. Lob' cú'da 'ma é ma's limp' e bonit' mulhê' qu'êle olha. Ele chuma Tobinh' bem olhá quanto saia qu'êle tene. Mulhê' tiral tud', êle dixa só um. Ele f'ra Lob', "Mandá Tobinh' pa' fóra, pamod' 'm 'stá quasi pront' pa' 'm ba cama." Lob' f'ra, "Tobinh', ba pa' fóra, ficha port', bu bóta chabé na 'bobreira! 'Manhã par' manhã, oito hóra, bu bem abri port'!" Quant' qui mulhê' duspi ultima saia, Lob' ólha 'quêle manduc', cuma mulhê' é homi. Lob' bira berdi. Ele grita, "Tobinh', bem abri esse port'! 'M 'stá doente! 'M querê bá pa' fór'!" Tobinh' 'stába 'tras di port', êle câ respondel. Lion di Mat' puxa sê manduc', êle 'çouta Lob'. 'Çouta, 'çouta toqui êle 'stá quasi pa' morrê. Ele abri janélla, êle saí fór'. Out'o dia par'manhã oito hóra Tobinh' abri port'. Ele achá Lob' tud' pilad' e disfigurad'. "Ti' Lob', cusa qui nhô tem? Cusa qui fazê nhô 'sim?" Lob' respondel, "Nunca na 'nha bid' 'm câ olhá mulhê' sima 'quêle. 'M ba abri janélla pa' 'm botal fór', 'm caí, 'm pisá 'nha pesso'." Tobinh' f'ral, "Ti' Lob', nhô 'sta contá-m' mintid'. 'M 'staba ta 'sacutá, 'm sabe tud' cus' qui passa 'li."

Esse ja cabá.

8 (*b*).[1]

Era um hôm' monteadôr. Sê nome éra Lion d' Måt. Era hôm' d'munt' fórça. Um dia êl' bá montiâ. 'L' olhâ galinha na f'guêre. 'L' pontâ espingarda na galinha. Galinha gritâ:—"Câ bô då-m' tir'. 'Inda q' bô då-m' tir', bô matå-m', câ bô c'mê-m'." Lion d' Måt' raspondê-l':—"Bô ê galinha, mim m'ê monteadôr. Se m' då-b' tir', m' tâ c'mê-b'." El' dá-l' tir', êl' matá-l', êl' lêvá-l' pâ casa, êl' cosinhá-l', êl' c'mê-l'. 'Ssim q'êl' c'mê-l', êl' inchâ. (Era galinha incantåd'.)

Nhô Lôb' bêm tâ passâ dond' ê q' Lion d' Måt' tâ môrába. El' olhá-l' inchåd'. Lôb' flá-l':—"M' tâ triste d' olhå-b' assim inchåd' e 'esfiguråd'. M'lhôr ê bô d'xå-m' esfrêgå-b' algum côsa." Nêsse hóra, Lion d' Måt' tába munt' doênte, êle 'ceitâ. Lôb' começâ tâ 'sfrêgá-l'. 'Ssim êl' esfrêgá-l', êl' côrtâ Lion sê padiante, êl' c'mê-l'. Lion d' Måt' flá-l':—"M' tâ doênte, bô fazê-m' c's' ê q' bô q'ria. Se m' môrrê, jâ 'cabâ, má se m' vivê, bô tâ pagå-m' êle." D'pôs, Lion d' Måt' m'lhôrâ, êl' cuidâ q' môd' ê q' êle havia d' 'panhâ Lôb'. Má Lôb' tába sô gachåd' pâmôd' êl' tâ lembrába c's' ê qu' êle fazê. Um dia Lion d' Måt' ôlhâ 'má 'l' câ podia pêgâ Lôb'. 'L' contrâ c' Tobinh', êle porguntá-l':—"Tobinh', q' mô' q' m' tâ fazê på' m' pêgâ bô ti' Lôb'?" Tobinh' raspondê-l':—"Câ bô fadigâ, m' tâ flå-b'. Tud' pâ' manhã nô tâ bá pâ' currál urdinhâ. Agó' bô sabê, nhâ ti' Lôb' q'rê m'lhêr d'más. B'sti dâ m'lhêr, pô trôxa nâ cabéça, bô bá passâ nâ currál, hóra q' nô tâ urdinhâ. Hó' q' bô ch'gâ pêrt' m' tâ ch'må-b' pâ' bô entrâ. Currál ê d' ti' Lôb', êl' tâ flå-b' 'mâ êl' sô q' têm d'rêt' pâ' cunv'dâ alguêm pâ' dênt'."

Lion d' Måt' b'sti dâ m'lhêr. El' andâ pâ' bêra d'currál, ond' ê q' Lôb' má' Tobinh' tá tâ urdinhâ váca. Tobinh' flá-l':—"Bum dia, bêm pâ' dênt'." Ti' Lôb' flá-l':—"Tobinh', calâ bóca; êsse ê 'nhâ currál, bô câ pôdê cunv'dâ ninguêm pâ' 'ntrâ. M'lhêr p' ond' ê q' bô t' tâ bá?" M'lhêr flá-l':—"M' t' tâ bá pâ' casamênt'."—El' f'lá-l':—"Bêm pâ' dênt', bô espêrå-m', m' t' tâ bá lâ tambêm. Mim ê um tôcadôr."—"M' câ pôdê entrâ pâmôd' ê câ d'rêt' pâ' m'lhêr." Lôb' f'la-l': —"Câ bô fadigâ c'iss'. M' câ tâ pôquêntå-b'." M'lhêr 'ceitâ, 'l' entrâ, 'l' 'spêrâ. Lôb' f'lâ:—"Tobinh' bá pêgâ um b'zêrr', bô matâ pâ' nô bêm c'mê. Pêgâ um miudinh'." Má' Tobinh' pêgâ um grande. Q'ånd' Lôb' bêm dênt', Tobinh' tinha c'mida tud' cos'nhåd', pront' pâ sirví.—"M' flå-b' pâ' bô pêgâ um miudinh', bô pêgâ más grande d'ês tud',"—Lôb' rasmungâ. "Tâ d'rêt', nô têm m'lhêr na cása, fazê-l' vontade." Es 'sêntâ, ês c'mê c' gôst'. D' noute m'lhêr f'lâ Lôb': —"M' têm q' bá." Lôb' f'lá-l': —"Câ bô fadigâ. M' têm quårt' li pâ' bô. Es câ tâ fadigâ, ês têm q' espêrâ pâ' mim. Mim ê tôcadôr. Es câ tâ com'çâ 'tê q' m' bá." Lôb' môstrâ m'lhêr quårt'. "Ali nô tâ, êsse ê nôss' quårt'."—El' f'lâ: —"S' bô câ tâ 'mpôrtâ, bô tôcâ um c'sinha antes q' nô bâ dêtâ." Lob' tôcâ vióla, êl' cantâ, —

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[1] This tale is a transcription of the preceding tale, in the San Vicente dialect.

"Mim, Lôb', Lôbãõ,
M' c'mê padiante d' Lion d' Mât'
Q' ê más valênte hôm' q' têm na mund'."

El' f'lâ m'lhêr: —"Cantâ 'ssim 'mâ mim." M'lhêr cantâ,—

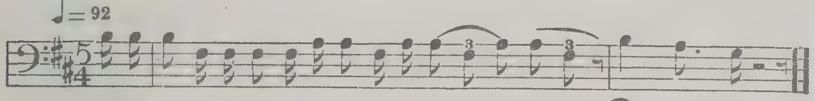
"Nhô Lôb' f'lâ 'mâ êle Lôb', Lôbãõ,
Êle c'mê padiante d' Lion d' Mât'
Q' ê más valênte hôm' q' têm na mund'."

Es cantâ, tôrnâ cantâ. Lôb' achâ munt' sábe. El' gôstâ 'tê q' êle b'râ cêg' doud'. D'pô's d' ês cantâ côsa d' um hóra e meia, Lôb' f'lâ: —"Jâ hóra d' bá pâ' câma."— M'lhêr f'lá-l': —"Sim, má' nhô têm q' bá pâ' câma prumêr'."—"M' tâ fazê c's' ê q' bô f'lâ." Lôb' pô cadêra nâ pê d' câma pâ' m'lhêr pô sê roupa. M' lhêr tinha b'stid' três dúzia d' saia. D' båx' d' tud' êl' pô sê manduc'. El' com'çâ t'râ sê roupa. Lôb' cuidâ c'mâ êle éra m'lhêr más limp' e b'nit' q' êle ôlhâ. Ele ch'mâ Tobinh', pâ' bêm olhâ q'ånt' saia q' êl' tinha. M'lhêr t'râ ês tud', 'l' d'xâ sô um. El' f'lâ Lôb': —"Mandâ Tobinh' pâ fóra, f'châ pórta, bô b'tâ cháve nâ bôbrêra. Manhã pâr' manhã, oit' hóra, bô bêm 'brí pôrta." Q'ånd' m'lhêr d'spí últ'ma saia, Lôb' ôlhâ pâ' 'quêl' manduc' c'mâ m'lhêr ê hôm'. Lôb' b'râ vêrde, êl' gritâ: —"Tobinh', bêm 'brí êsse pórta, m' tâ doênte, m' q'rê bá pâ' fóra." Tobinh' tá ba trás d' pórta, êl' câ raspondê. Lion d' Måt' p'xâ sê manduc', êl' 'çoutâ Lôb', 'çoutâ, 'çoutâ, 'tê q' êle tá quás' pâ' morrê. El' 'bri janélla, êle sâi fóra. Out' dia pâr' manhã p' oit' hóra, Tobinh' 'brí pórta, 'l' achâ Lôb' tud' p'låd' e desfiguråd'.—"Ti' Lôb', c's' ê q' nhô têm? C's' ê q' fazê nhô assim?" Lôb' raspondê-l': —"Nunca nâ nhâ vida m' câ olhâ m'lhêr 'ssim 'mâ 'quêl'. M' bá 'bri janéla pâ' m' b'tá-l' fóra, m' câi, m' f'câ tud' p'såd'."—Tobinh' f'lá-l': —"Ti' Lôb' nhô t' tâ contâ m' tira, m' tá tâ 'scutâ, m' sabê tud' c's' ê q' passâ li."

Ess' jâ cabâ.

9 (*a*).

Qui cusa, cusa? Era um cabra-ganzéla. E' temba dous filh', Maria cu Man'él. Tud' dia ê' tâ bá monte, ê' tâ dixâ sê filh' dentol casa, porta fichad'. 'Quêle hó' [hóra] qu'êle bem êle tá chumâ,


♩= 92
A Mar - i - a,Man'él, di tal leite, Di tal ma-ma,tal palh-a, Dexa-m' monte 'gór'.

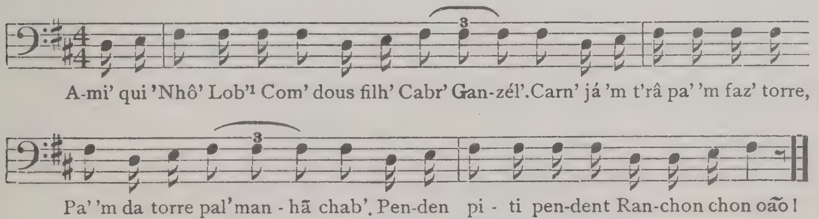
E dipous Lob' bem tâ sacutâ [escutar] tud' 'mo êle tâ chumâ. E' dixa na maré qui mãe tâ bem, ê' ba chumâ. Filh' f'râ 'ma 'quêle é câ fála di sê mãe. Dipous êle ólha mãe tâ bem, êle sacundi, [esconder], êle sacutâ 'mo mãe ta chumâ. Out'o dia ê' bem chumâ,

"A Maria, Man'él, di tal leite,
Di tal mama, tal palha,
Dexa-m' monte 'gór'."

Filhos abril porta. Ele 'ngulil tudo dous. Mãe bem chumâ sê filhos.

"A Maria, Man'él, di tal leite,
Di tal mama, tal palha,
Dexa-m' monte 'gór'."

Lob' responde,


A-mi' qui 'Nhô' Lob'[1] Com' dous filh' Cabr' Gan-zél'.Carn' já 'm t'râ pa' 'm faz' torre,
Pa' 'm da torre pal'man - hã chab'. Pen-den pi - ti pen-dent Ran-chon chon oão!

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[1] When spoken, the words were, "Nhô' Lob' Fabião."

Dipous mulhêr bira tâ chorâ. Burr' bem purguntâl cusa qu'êle tem qu'êle 'stâ chorâ. Ele f'râl, "'M câ tem mode câ chorá pamodi Lob' comê-m' 'nha filh'. Ele esta dent' casa tâ fazê troçal mi." Ele f'râ, "Bem comi, 'm tâ dâ bu bu filh'." Quant' ê' chiga, êle chuma sê filh'. Lob' responde,

"Ami' qui 'Nhô' Lob'
Com' dous filh' Cabr'-Ganzél'.
Carn' já 'm t'râ pa' 'm faz' torre,
Pa' 'm da torre pal'manhã chabé.
Penden piti pendent
Ranchon chon oão!"

Burr' zurra, corre, êle dá couxa na parêde, ê' finca pé, êle bá sê caminh'. Dipous bem Cabal', achal triste. Ele purguntal, "Cusa qui bu tem qui bu 'stá chorâ?" El' f'râl, "'M ca tem mode câ chorâ pamod' Lob' comê-m' 'nha dous filh'. Ele 'stá dentol casa tâ fazê chacóta di mi." Ele f'râl, "Bem comi, 'm tâ dá bu bu filh'." Dipous quand' ê' bai êle f'râl p'êle chumâ sê filh'. Dipous é' chuma sê filh'.

"A Maria, Man'él, di tal leite,
Di tal mama, tal palha,
Dexa-m' monte 'gór'."

Lob' respondel',

"Ami' qui 'Nhô' Lob'
Com' dous filh' Cabr'-Ganzél'.
Carn' já 'm t'râ pa' 'm faz' torre,
Pa' 'm da torre pal'manhã chabé.
Penden piti pendent
Ranchon chon oão!"

Cabal' rincha, êle da coux' na parêde, ê' corre, ê' ba sê caminh'. Dipous bem 'Nhâ' Forminginha tâ bá rubeira, ê' achâ 'Nhâ' Cabra-Ganzéla tâ chorâ. Ele purguntal', "Cusa qui nhâ tem qui nhâ 'stá chorâ?" Ele f'râl cuma ê' câ tem mó' câ chorâ "pamod' Lob' comê-m' 'nha dous filh'. Ele 'stá dent' di casa, tâ fazê chacotal mi." Dipous êle f'râl, "Bem comi, 'm tâ dá bu bu filh'." Ele f'râl 'ma ê' câ tâ baï "porque Cabal' cu Burr' que é ma's grande já bá comi, 'ê's câ dá-m' êle, qui fari bó qu'é ma's pequinot'." E dipous êle lida cu êle, ê's bai. Ele chiga, êle mandal p'êle chumâ sê filh'. Ele chuma,

"A Maria, Man'él, di tal leite,
Di tal mama, tal palha,
Dexa-m' monte 'gór'."

Lob' respondel,

"Ami' qui 'Nhô Lob'
Com' dous filh' Cabr'-Ganzél'.
Carn' já 'm t'râ pa' 'm faz' torre,
Pa' 'm da torre pal'manhã chabé.
Penden piti pendent
Ranchon chon oão!"

Formiga respondel, "E mi qui Forminginh' cóbal pédra qui tâ comê 'té canudo, tâ chupâ 'té tutano." Ele entra pa' b'raco di porta. Ele péga Lob' dente na barriga. Ele f'râl, "T'râ filh' di gente." Lob' f'râ, "'Nhâ' Cabra-Ganzéla, nhâ f'râl dixá-m', 'm tâ t'râ filh' di nhâ." Forminga respondel, "T'râl primer'." Dipous toqui êle t'râ, êle corrê, ê' bá sê caminh'. Dipous qui nhô olhâ cuma alguem câ tâ unjutu alguem ma's piquinot' porque Forminga é piquinot' qui dál sê filh'.

Já cabâ.

10.

Era um bez um cabrinha. Temba tres cabrit'. Lob' temba past'. Ele dá Lob' um cabrit' pa' butisâ. Forminga é madrinh'. Lob' dá Cabrinh' past'. Ele tâ teneba sê cabrit' fichad' na cas' oqui êle tâ bá 'panhâ palh' pa' ê's. Oqui êle bem êle tâ canta pa' ê's abril port',

"Lêna, Bordó, Lêna,
O cinc' sáias de contunusia!"

Lob' fazê calhau pa' comê cabrit'. Ele bá pa' cabrinha 'chinál sê cantig' na troc' di past'. Ele f'ral, "'M câ tâ 'chinâ bó 'nha cantig', pamod' si 'm 'china bó, bu tâ matâ-m' 'nha cabrit'."—"Na'! Bu tem 'ma mi é mal pa' matâ 'nha filhad'!" Cabrinh' inchinal cantiga. Ele ba pa' cas', êle canta, ê's abril port', êle comê dous, um bá pa' baix' di cama. Quant' Cabrinha bem, êle acha port' fichad', êle câ pode entrâ. Ele chuma sê comadre pa' ba entrâ pa' b'raquinh' pa' êle olhâ quemqui 'stá lá dent'. Forminga bá dent', êle acha Lob' deitad', cu sê barrigão pa' 'rib', marot' qu'êle é. Forminga bem pa' fóra f'râ Cabrinh'. E's bá na larangeir', cada ê's 'panha um pó [pau]. E's québra port', ê's com'ça tâ lombâ Lob'. E's 'nterral dent' di arei'. Passa tres dia Cabrinha ba cu sê cabrit' pa' ba 'panhâ palh'. Lob' labanta di dent' di arei', êle chuma, "Ei, Comadre!" Cabrinh' f'ral, "E nhô, Compadr'?"—"Sim, ami' é Lob' cu polpa lombad'." Ele querê comê ultim' cabrit'. Cabrinh' ólha cum' êle' ta 'njurial. Ele ba olha belh' Mafanda qui Lob' furtaba tambê' tres siment'. Mafanda tambê' querê 'panhal. Cabrinha sabe cuma Lob' gost' di tocâ biola. Ele f'râ Mafanda Lob' gostá pa' genti conbidal p' êle toc' na fést'di casament'. Mafanda f'râ Lob', "Bó é tocador." Então Lob', câ sabê tocá, êle f'ra, "O mi' é bom tocador." Cabrinha f'rál Mafanda 'stá doud' pa' casâ cu êle. Ele bá pa' cas' di ba'lh', Mafanda 'staba lá bistid'. Lob' toca dous peç'. Sobrinh' f'râ Lob' pa' tocâ out'o bez. "'Stá um mulhê' 'li qui gosta di bu tocá, êle querê casá cu bó." Ele toca out'o peç'. Sobrinh' mostral mulhê'. Ele fica contente. Ele de'ta biola, êle f'râ cuma êle 'stá cu son'. Ele 'ranja p' êle bá drumi cu mulhê'. Sobrinh' bá cu ê's. Lob' f'râ Sobrinh' pa' fichâ port' pa êle botá chab' undi qui câ podê achâl. Mulhê' f'râ êle gosta di drumi nu. Lob' duspi tud' sê roup'. Quant' mulhê' com'ça duspi, Lob' ólha sê cor' cu cabê'l', êle sabê cuma é mulhê' qui ja êle furtaba. Ele bua pa' 'riba, êle péga na cabal' di cas'. Cansad' ta aguent', êle pupa pa' Sobrinh' pa' trazê chabé. Sobrinh' f'râ, "Bu f'rá-m' pa' 'm botál. 'M botál dent'o de muntur. E di noute, 'm câ podê achal. Si mon di nhô 'stá cansad', ti' Lob', nhô aguentâ cu pé." Lob' chuma out'o bez, "'M 'stá cansad' aguent' cu 'nha pé!"—"Nhô larga pé! Nhô pegâ cu dent'!"—"'M 'sta cansad' peg' cu 'nha dent'!"—"Se nhô 'sta cansad' aguent' cu dent', nhô aguent' cu barrig'!" Lob' éra tam doud', êle cu'da sê barrig' tâ aguental, êle larg', êle caí dent' di cinz' unde qui mulhê' tâ cosinhaba. Labantá um serracão di cinz', mulhê' câ olhal. Ele ceaba fába. Ele 'staba doênte, êle dá um pêde. Lob' oubi, êle fica calad'. Quant' êle' dá out' pêde, Lob' f'ral, "Esse é dous bez. E cert' qui bu 'stá na bu cas', ma' si bu fazêl out'o bez, 'm tâ t'ra pêde tambê'." Belh' t'ra pêde out'o bez. Lob' f'rál, "Esse é ma's qui desafor'. 'M tá t'rá pêde tambê'." Ele t'ra um pêd', cinz' labanta pa' riba, êle fica descobert'. Belh' ólhal, êle prégal cor' na barrig'. Lob' f'ra, "'Nha má' cabeç' qui pô-m' na morte."

II.

Era um lob'. Ele acha um ninh' di garça inched' [enchid'] di óbo, êle comêl tud'. Quant' Garça bem pa' sê ninh', êle câ acha óbo. Ele bá p'undi saíb'. Ele purguntâl pa' êle f'râl quemqui comêl sê óbo. Saib' f'râl pa' êle ba pa' fonte undi qui tud' animal tâ bâ bibê; na esse fonte pa' êle purguntâ tud' animal qui bem cusa qui êle comê qui dál sêde pa' êle bem bibê. Prumer' qui bem é Baca. 'Nhâ' Garça purguntal, "Baca, cusa qui bu comê qui dâ bu sêde, qui bu bem bibê?" Baca respondel, "'M comê palha qui dâ-m' sêde qui bem bibê." 'Nhâ' Garça f'rál, "Bibê agu', bu bá bu caminh'!" Sugund' tâ bem é Cabal'. 'Nhâ Garça purguntal, "Cabal', cusa qui bu comê qui dâ bu sêde qui bu bem bibê?"—"'M comê milh' qui dâ-m' sêde qui 'm bem bibê."—"Bibê agu', bu bá bu caminh'!" Out'o tâ bem é Burr'. Garça purguntal, "Cusa qui bu comê qui dâ bu sêde qui bu bem bibê?" Burr' respondel, "E palh' qui 'm comê qui dâ-m' sêde qui 'm bem bibê."—"Bibe agu', bu bá bu caminh'." Out'o tâ bem é Cabra. Garça purguntal, "Cusa qui bu comê qui dâ bu sêde qui bu bem bibê?"—"E 'nha palhinha berde di pé di pédra qui 'm comê qui dâ-m' sêde qui 'm bem bibê." Garça f'râl, "Bibe, bu bá bu caminh'!" Out'o tâ bem é Tobinh'. 'Nhâ' Garça purguntal, "Cusa qui bu comê qui dâ bu sêde, qui bu bem bibê?" Tobinh' respondel, "'M matâ 'nha ma', 'm comêl, qui dâ-m' sêde, 'm bem bibê." Garça f'ral, "Bibê agu', bu bá bu caminh'!" Out'o ta bem é 'Nhô' Lob'. 'Nhâ' Garça purguntal, "Cusa qui bu comê qui da bu sêde?" 'Nhô' Lob' respondel, "E' câ 'mportâ bu, bu câ tem nada cu êle." 'Nhâ' Garça purguntal out'o bez, "Cusa qui bu comê qui dâ bu sêde?"—"Bu câ tem nada cu êle. Se bu purgunta-m' out'o bez, 'm tâ f'râ bu cusa qui 'm comê." Garça purguntal outro bez, "Cusa qui bu comê qui dâ bu sêde?" 'Nhô' Lob' respondel, "E bu óbo qui 'm comê qui dâ-m' sêde."

Dipous 'Nhâ' Garça pegal Lob, êle puxal tripa fóra, êle enchel barriga d'areia. 'Nhô' Lob' ba casa. Quant' êle chiga, êle 'senta n'um pilon. Sê filh' purguntal, "Cusa qui nhô tene na barriga, Papa?" Lob' rinca [arrancar] n'êle. Mulhê' purguntal, "Cusa qui nhô tene na barriga, marido?" 'Nhô' Lob' dal dous bafatada.

'Nhô' Lob' ba pa' fóra. Ele bá deitâ na beira di corral undi qui Gazéla ta tenê sê filhinh'. Ele tâ chumas pa' sês nome.

"Néca, Nacanéca, Siô!"

E's tâ bem pa' fóra tâ mamâ sês mãe. Lob' f'râ sê pessoa, "'M disija qui 'm pode achâ um pouco di 'quêle leite!" Quant' ê's cába mamâ, ê's bá pa' dent'. Mamã Gazéla ba pa' fóra. Lob' cu'da cuma êle tâ chumâ sima sês mãe, êle chuma, "Fifi, Fifâ, Mosâ!"

Mas gazelinha câ bem pamodi ê's sabê cuma 'quêle é câ vóz di sês mãe. Lob' f'râ sê pessoa, "Si 'm chumâ bu outro bez, 'm tá pegá bu." Out'o dia pal'manhã Gazéla bem; êle chuma,

"Néca, Nacanéca, Siô!"

Lob' tuma sintid'. Esse out'o pal'manhã Lob' bem pa' corral antes di Gazéla. Ele chuma,

"Néca, Nacanéca, Siô!"

Tres gaselinh' bem pa' fóra di chique'r'. Lob' 'ngulí's tud' tres. Quant' Gazéla bem êle chuma, ê's câ respondel, êle bira tâ chorâ.

Ele ba p'undi saib' pa' purguntâl quemqui pegâ sê pequininos. Saib' f'ral pa' êle bisti bem bistid', pa' êle ba passâ pa' casa di 'Nhô' Lob'. Gazéla bisti, êle tuma caminh' qui tâ passâ pa' ca' 'Nhô' Lob'. N'esse hóra Lob' 'staba deitad' ta padicê cu' digestão; mas pa' 'caso Tobinh' 'staba na pórta pa' fóra. Ele ólha Gazéla ta passâ bistid' na sê roupa fin'. Ele chumal pa' êle bem pa' dent'. Lob' 'rabata, êle rinca na Tobinh'. Ele f'ral, "Bu câ podê chumâ ninguem na esse casa; esse casa é di mi' cu tud' cusa qui 'stá 'li." Gazéla bem pa' dent'. 'Sim qui êle entra, êle f'râ 'ma êle câ tá 'sta na casa qui câ tem mus'ca. 'Nhô' Lob' f'râl, "Tem mus'ca 'li." Ele' f'râ, "Tobinh', 'panha 'nha biola." Lob' tóca sê bióla, êle canta,

"Quénha qu'é sima mi'?
Qui comê tres filh' di Cabra-Gazéla?
Cu sê pélle 'm ta forrâ 'nha tambôr.
Cu sê trip' 'm tá cordiá 'nha bióla."

Gazéla bira tâ cantâ,

"'M gostá mu't' di 'Nhô' Lob' di Pina."

Lob' f'râ, "Tobinh', ficha porta, bu furia chabé." Tobinh' ficha porta, êle pô chabé na sê algibeira. Gazéla teneba lenç' 'marrad' na cabeç'. Quant' Lob' t'râ lenç', êle ólha sê cor'. Ele grita, "Tobinh', abri porta! 'M querê ba pa' fóra dâ di corp'." Tobinh' f'ral, "'M câ podê abri porta. Nhô fra-m' pa' 'm fichâ porta, pa' 'm furiâ chabé." Então Gazéla bira tâ dá Lob' marrada na barriga.

Ele bua pa' riba, êle caí dent' di cinza na fogon. Gazéla chuma Tobinh', êle f'râl, "Trazê-m' luz' pa' 'm podê olhâ Lob' pa' 'm podê matál." Tobinh' trazê luz', mas ê's câ podê achál. Lob' 'staba 'nterrad' dent' di cinza. Tobinh' f'râ, "Nosse géraçon câ tâ morrê 'sim; ê's câ tâ morrê sim t'râ um pêde!" Lob' da um pêde, cinza labanta, ê's olhá undi Lob' 'staba. Gazéla rachal barriga, t'râ sê tres filho, dipous cosêl barriga outro bez.

Lob' saí pa' fóra tâ corrê, êle' ba 'ngachâ tras di mat' ta 'spéra Tobinh' pa' êle matal. Tobinh' descunfia d'êle. Quant' êle bem na beira di mat', êle f'râ, "'M sabê cuma 'm 'stâ salbo pamode undi [onde] qui nosse géracão 'stá, mat' tâ balançâ." Lob' balança 'quêle mat'. Tobinh' corre, êle ba sê caminh'. Lob' corre sê 'tras, êle pégal, êle dál cu pó [pau] na cabeç'.

Tobinh' ba casa, êle pegâ um porc' gord', êle mata, êle 'marra pérna di toucinh' na cabeç'. Ele manda chumâ 'Nhô' Lob' pa' bem ólhal pamode êle 'stá doente. Quant' 'Nhô' Lob' bem, Tobinh' f'ral, "Nhô 'çoutâ-m' bem 'çoutad', mas 'm disijâ nhô 'çoutaba mi' ma's ced'. 'M disijâ qui nhô quebraba mi' cabeç' ma's belh', 'Nhô' ti' Lob'. Nhô olha tud' isse toucinh' qui 'stá saí disse quebradura!" Lob' f'ral, "Quebra-m' 'nha cabeç' tambê'! 'M queré acha um pouco di toucinh' tambê'." Tobinh' 'panha um pósinh' [pausinho]. Lob' f'ral, "'Quêle pó é mu't' miudinh', 'panha um grandi." Anton Tobinh' 'panha pó di pilon. Lob' finca doelh' sê diante, êle pidil pa' êle lombâl cu 'quêle pó cabeç' rij' qui êle pode. Tobinh' f'râl, "Oqui 'm dá nhô cu pó, nhô f'râ, Toucinh'!" Tobinh' dál cu pó 'ribal cabeç'. Ele f'ra, "Toucinh'!!" Ele dal cu pó outro bez. Ele f'râ, "Toucinh'!" Ele dál out'o bez. Ele f'râ, "Toucin'!" Ele dál out'o bez. Ele f'râ, "Touci'!" Ele dál out'o bez. Ele f'râ, "Touc'!" Ele tórna dál 'outr' um. Ele f'râ,' "Tou'!" Tobinh' 'çouta Lob' toqui êle morrê.

12.

Era um home' casad' cu um mulhê'. Pa' cincoenta an' ê's câ tem 'nhum [nenhum] filh', dipous mulhê' tem um filh'. Temba fome na terr', bacas morrê tud', câ temba leite, nim mantêga, 'nhum cusa di comê. Minin' sata chorâ fome; anton pai lebal na beira d'um fonte, pôl n'um b'rac' na bananeira. Temba outrum casad' qui casâ pa' sessenta an', tambê' tem um filh' qui necê naquêle temp'. Home' bá fonte pa' bá 'panhâ agu'. Ele oubi minin' chorâ, êle 'panhâl, êle lebâl casa pa' sê mulh'. "Ali outrum minin' qui Deus dâ nu. Agó' nu tem dous minin' pa' nu criâ." Mulh' dâ esse dous minin' mamâ. Cuma temba fóme na terr', êle câ temba leite bastante. E's tâ chorâ di noute, ê's câ tâ dixal drumi. Mulh' f'râ sê marid', "'M câ tâ podê mamantâ ê's dous; milho' bu lebâ esse minin' qui bu achâ, dixa-m' salbâ di nós." Home' leba esse minin' pa' tras pa' bananeira. Ele bira pa' êle bem, êle bira tâ chorâ. Cuma j'êle temba quinze dia na sê casa, ja êle gostab' d'êle, êle bira pa' tras, êle 'panhal out'o bez. Ele lebal casa, êle pôl tâ mamâ na burr'. Mulhê' fazêl cama separad' pa' esse minin' achad', pamod' êle câ querê pa' êle deitâ cu sê minin'. Na seis mês esse minin' achad' ja 'stába capaz di lebâ esse burr' pa' fonte dál bibê, e tumâ conta d'êle.

Esse dous minin' butisad', ê's pôl nome um José, out'o, Pedr'. E's criâ, ê's bâ pa' 'scóla. José, filh' di home', éra salbaxe [selvagem]. Pedr', minin' achad', éra 'spért' e cabeça bum. Na pouco temp' êle sabê ma's qui sê méstre, ê's fazêl méstre. José éra tão tapad', qui um dia Pedr' dâl dous palmatoada cu palmatória. José bem casa, êle f'râ sê ma'. Sê ma' contâl ruspet' di Pedr' cuma êle mamâ na burr', e mulhê' f'ral Filh' di Burr'. Out'o bez José olhâ Pedr', ê' chumal Filh' di Burr'. Pedr' bira tâ spiâ na tud' sê libros se êle podê achâ difinição diquêle nome. Quant' êle bem casa, ê's dal comê. Ele f'râ cuma êle câ tem temp' di comê. "'Nha ermum chuma-m' um nome, 'm tem qui spiâ na 'nha libros pa' 'm sabê difinição di tale nome." Out'o dia na 'scól' José câ sabê liçon. Pedr' dal cu palmatória out'o bez. José chumal Filh' di Burr' out'o bez. Pêdro bem casa, êle néga comê. Ele f'râ sê ma', "Já 'm spiâ na tud' 'nha libros, 'm câ podê achâ difinição desse nome 'Filh' di Burr'.' Nhâ frâ-m' cus' é. Se nhâ câ fra-m', 'm tâ matâ José, 'inda qui dipous nhâ mata-m'." Mulh' f'râl, "Bu câ 'nha filh', nim filh' di 'nha marid'. Um dia êle bá fonte 'panhâ agu'. Ele acha bu na pé di bananeira na beira di fonte. Ele trazê b' casa. 'M câ podê dâ nhôs tud' dous mamâ. Ele pô bu tâ mamâ na burr'. 'Quêle burr' qui bu gosta d'êle tant' qui bu câ tâ dixâ nim moscâ caí n'êle, 'quêle burr' é burr' qui dâ bu mamâ. Sempre bu tuma cu'dad' cu êle sima cusa qui bu sabêl." Anton Pedr' f'râ cuma êle publicâ cuma sê nome é Filh' di Burr', e câ Pedr'. Ele prég a 'dital, êle 'sina sê nome "Filh' di Burr', qui ma's balente home' qui tem na mund'." Ele bá p'undi ferreir'. Ele f'râl pa' êle fazêl um 'spad' ma's forte que êle podê fazê. Ferreir' fazêl um 'spad' qui pésa cincoenta libra. Quant' Pedr' bem 'spromentâl, êle pégal, êle untortâl.

Ele f'râl, "Esse câ balê, 'm querê pa' bu fazê-m' um ma's forte." Ferreir' fazêl out'o qui pesa nobenta libra. Pedr' untorta 'quêle tambê'. Dipous então ferreir' busca tud' ferr' diquêle cidade, êle fazêl um 'spad' qui cincoenta home' câ podê labantál. Pedr' pegâl, êle dál um bolta na mon. Ele f'râ, "Esse é 'spad' qui 'stá tâ procur'. Quant' é?"—"Se bu tâ podê usâl, êle câ tâ custâ bó nad'." Pedr' léba esse 'spad' pa' casa, êle 'ncostal n'um cóna [English, *corner*] di casa. 'Quêle cóna 'romba. Ele pôl na cada um cóna, tud' 'romba. Dipous Pedr' trazê mini's di sê 'scól'. Na um dia ê's fazê sê mãe um casa nób', milhó' qui 'quêle qui êle temba. Sê mãe fica mu't' contente, agó' êle chumal sê filh'.

Pedr' pedi sê pai licença pa' êle bá olhâ mund'. Ele bá pa' fóra. Prumer' home' qui êle 'contra cu êle é Dundun di Sanbuna. Ele f'râl mantenh', mas esse home' câ respondel. Pedr' purguntal pamod' êle câ responde? "'M câ tem temp'. 'M 'stâ jobê um home' qui chuma Filh' di Burr' qui 'signa sê nome é ma's balente home' qui tem na mund'." Pedr' f'ral, "Câ bu perdê temp' pa' bu jobêl. 'M ba 'scól' cu êle', 'm conhexel bem. E um minin' di oito an' di idade. Ele câ sabê milhór, por isse qu' êle 'signa sê nome na dital. Mas bem cumi se bu querê, 'm tâ mostrâ b' êle'." E's bâ junt', ê's 'contrâ Mouro Pé di Cabal'. Ele stab' cu tant' raib' qui êle da cu sê 'spad' na chon, faísca bua, péga lume qui rubeira d'agu' câ podê pagâl. E's purguntâl, "Bom, bu querê bâ cu nós?" Ele f'ra, "Não, 'm 'stâ jobê Sinhôr Filh' di Burr'." Pedr' f'râl, "Bu câ mestê jobêl. E câ home' pa' compití cu bó. E um cusinh' [coisinha] p'ra lá, mas bâ cumi, se bu querê, 'm tâ mostrâ bu êle." E's bai, ê's 'ncontrâ cu Raforço Rubeira Grande. "Bem, bâ cu nós."—"Não, 'm câ podê bá cu nhôs. 'M 'stâ jobê Sinh' Filh' di Burr'."—"O câ bu purcurâ pa' êle. E um padacinh' di minin'. Mas bem cu nós, se bu querê, 'm tâ mostrâ bu êle."

Es bai, ê's bá chigâ na casa di um rei. Ali ê's oubi cuma Gigante Inferno temb' destroçad' jardim di rei, matâ sê bassalos, e lebâ sê filha. Rei munda [muda], êle bá morâ n'um alto undi qui êle' câ tâ olhâ sê jardim destroçad'. E jardim di flor und' qui êle tinh' bendid' mil pêsos di flor. Pa' tud' mund', nabi' tâ bem buscâ flor lá. Pedr' f'râ rei, "'M tâ matâ 'quêle gigante. Dâ-nu 'quêle jardim di meia, nós quat' tâ gardâl. Dâ-nu home' pa' trabalhál." Rei tocâ sê sin', bem mil home'. Rei dâ Pedr' quat' boi, quat' porc', quat' carneir', e quat' cabr'. Esse jardim tem diferente portãos, mas só um qui gigante tâ usâ. Pedr' cu sê tres amig' fazê lume. E's f'râ cuma Mouro Pé di Cabal' tâ ficâ 'li pa' êle cosinhá e p'êle gardâ portão. Mei' dia Mouro Pé di Cabal' tóca sin' pa' jantâ. Ele ólha Gigante Inferno saquêdo na porton. Gigante Inferno f'râl, "Da-m' lume, 'm pegâ 'nha canhote." Mouro Pé di Cabal' f'râl, "'M câ bu criad', 'panha lume se bu querê." Gigante 'panha lume, dipous êle cuspi na cal'eron di comê. Ele bira prêt'. Mouro Pé di Cabal' dá Gigante Inferno pancada, mas Gigante Inferno dâl um toutiçada, êle caí doud'. Dundun di Sanbuna f'râ rei, "'Manhã 'm tâ ficâ pa' 'm cosinh'. Esse home' 'li é cá 'nhum home'." Rei manda ê's ma's comê. Meia dia Dundun di Sanbuna tóca sin' pa' jantâ. Ali 'stá Gigante Inferno na porton. Ele f'râl, "Da-m' um pó di lume pa' 'm pegâ 'nha canhote."—"'M câ bu criad', 'panhâ lume se bu querê." Gigante Inferno 'panha sê pó di lume, dipous êle cuspi na cal'eron. Dundun di Sanbuna dál pancad', ma' Gigante Inferno dál um sopap', êle caí doud'. Out'o dia Raforço Rubeira Grande, que é ma's forte di tres, fica pa' êle cosinhâ. Meio dia êle tóca sin' pa' jantâ. Ali 'par'cê Gigante Inferno na porton. Ele f'ral, "Da-m' um pó di lume pa' 'm pegâ 'nha canhote."—"'M câ bu criad', 'panhal se bu querê." Gigante Inferno 'panha pó di lume, êle cuspi na cal'eron. Raforço Rubeira Grande dâl pancad', mas Gigante Inferno dál toutiçada, êle caí doud'. Então rei 'ntende cuma Raforço Rubeira Grande já caí doud' tambê'. Rei f'râ cuma êle ta t'râ sê home's di lá. Pedro pedi rei pa' dixâ sê home's, cortâ raçon, um quart' pa' doze. Pedro tóca sin' pa' jantâ. Ele bá pa' porton 'ncontrâ cu Gigante Inferno. Gigante Inferno f'râl, "Da-m' lume pa' 'm pegâ 'nha canhote."—"'M câ bu criad', 'panhal se bu querê." Pedr' teneba ums pouco di cal'eron 'riba tâ cosinha. Quant' Gigante Infern' ba 'panhâ lume, êle cuspi na prumer'. Pedr' f'ral, "Bu câ ta cuspi naquêle out'o." Pedr' puxa sê 'spad' Tres Balanç', êle dâ Gigante cu êle, êle abril im dous. Um metade caí na chon, out'o metade ba d'reit' di Infern'. 'Quê's out'o sê tres cumpanheir' 'staba saquéd' n'um band' undi qui ê's tâ ólha Gigante Infern' tâ bem pa' ê's corrê. Quant' qui ê's ólha Pedr' abril im dous padaç', ê's bem pa' dent', ê's t'râ sês chap', ê's fazê sinal di cristão cu doelh' na chon pa' Pedr', conhexel, ê's chumal, "Pedr'! Pedr'! Pedr'!" Ele diclarâ antão, "Mi' é câ Pedr', ami' é 'quêle Filh' di Burr' qui nhôs 'staba tâ jobê."

Rei f'râ Pedr', "Ba rasgatâ 'nhâ filh' qui Gigante Infern' tene. 'M tâ casâl cu bó." 'Riba d'um b'rac' dent' di Infern' tem um pédra mu't' grande. Esse tres cumpanheir' cu dous mil home' 'sproment' [experimentar] labantâ 'quêle pédra, cada bez ma's êle tâ bâ pa' fund'. Pedr' f'râ rei, "Tocâ sin' pa' tud' bu hôme's pa' bem olhâ-m' labantâ esse pédra." Ele bâ cu ê's tud' pa' esse pédra, e êle dent' di meio. Dipous êle f'râ esse póbos pa' mundâ 'nhum band' di pédra. Ele péga sê 'spad' Tres Balanç', êle dál tres bez. 'Spad' 'nterra 'té cópa. Cu dous déd' êle puxal fór', êle bira pédra n'um banda. Pedr' pidi rei pa' dál tud' cord' qui êle podê dál pa' podê chigâ fund' diquêle b'rac'. Prumer' qui êle manda 'reiá p'râ baix' é Mouro Pé de Cabal'. Ele bái, bái, êle 'contra cu forming' bira tâ mordêl. Ele passa, êle bá ma's baix', êle 'contra cu bagabaga. Quant' ê's bira tâ mordêl, êle pupa gente pa' puxál pa' riba cuma êle câ podê bá ma's baix'. E's 'reiâ Dumdum di Sambuna. Ele bái, êle 'contra cu forminga, êle passa ma's baix', êle 'contra cu bagabaga, êle passa ma's baix', êle 'contra cu cempé. E's juntâ n'êle. Ele grita pa' ê's puxal pa' 'riba pamod' ê' câ podê bá ma's baix'. Pedr' f'ral, "Bu câ 'nhum home'!" E's 'reia Raforço Rubeir' Grande. Ele bái, êle passa forming', bagabaga, cempé, êle 'contra cu roch' tâ dâ 'contrád', lume tâ 'cend'. Ele púpa pa' ê's puxal pa' 'riba pamod' ê' câ podê bá ma's p'râ baix'. Agó' é hóra di Pedr'. Ele f'râ ê's, "Oqui nhôs sintí cord' tâ balançâ, nhôs 'reia-m' 'inda ma's força qui nhôs podê." Ele passa forming', bagabaga, cempé. Ele f'râ roch', "Abri bu, dixa-m' passâ!" Ele passa, êle 'contra cu dous boi tâ brigâ cu cor' 'trabassad'. Ele f'râs, "Abri, bu 'xâ-m' passâ!"

Prumer' pessoa qui Pedr' 'contra cu êle dent' di Infern' é filha di rei. Ele purguntal, "Criatura, cusa qui trazê bu 'li? Esse é lugar qui quem qui bem 'li nunca bá pa' tras." Pedr' respondêl, "Cu fé na Deus, 'm tâ bá pa' tras e me tâ lebâ-bu cumi." Princes' f'râl, "Na pouco temp' Gigante Infern' tâ chigâ. Ele tâ f'râ-bu pa' bu lutâ cu êle. Bu tâ f'râl cuma bu câ minin'. Dipous êle tâ f'râ-b' pa' nhôs dâ caxo [?couço]. Bu tâ f'râl cuma bu câ cabal'. Dipous êle tâ f'râ-b' pa' nhôs comê, quemqui comê ma's tâ matâ 'quêle out'o." E's comê, comê, comê, toqui Gigante Infern' câ podê comê ma's. Gigante Infern' f'râl, "Agó' mata-m'." Ele respondêl, "Não, nunca 'm câ matâ home' pa' comê." Gigante Infern' f'râl pa' ê's jogâ 'spad', e êle f'râ Pedr', "Mas bu câ tâ usâ bu Tres Balanç'." Quant' princes' 'stab' tâ f'râl tud' 'quêle cusas qui Gigante tâ f'râl pa' ê's fazê, êle f'râl, "Oqui êle f'râ-b' pa' nhôs bá tomâ 'spad' na casa di 'spada, cu tud' 'spad' nob' qui 'sta lá, câ bu 'panhâ ninhum di esse, 'panhâ ma's belh' e 'farrujad' qui bu olhâ lá." Prumer' 'spadád' di Gigante cortâ di 'li 'té Probidencia, mas ê' câ 'panhá Pedr'. Pedr' t'râ cu sê 'spad', êle cortâ dous tant'. Gigante Infern' t'râ cu 'spad' sugund' bez. Quant' êle' bira tâ labantâ sê 'spad', Pedr' 'panha Tres Balanç', êle dâ Gigante cu êle. Ele cortal um orelh' fóra. Gigante Infern' bira pa' êle 'panhâ 'quêle orelh' na chon, Pedr' f'ral, "Dixâl lá, ê' câ pertencê b'." Gigante Infern' corrê. Pêdr' bem pa' tras pa' princes'. Ele' 'marra princes' na cord'. Ele fazê sinal pa' puxâ pa' riba. E's puxâl pa' riba, 'quêle tres balente lá di 'riba manda cord' p'ra baix' pa' Pedr'. Pedr' julga cuma ê's podê sêr fals'. Ele 'marra sê 'spad', êle fazê sinal pa' ê's pux' pa' 'riba. E's puxal 'té metad', ê's cortâ cord', 'spad' caí na fund' di b'rac', 'nterra 'té cópa.

Quant' princes' dixa Pedr', êle dál um anél pa' lembranç'. 'Sim qui êle dál êle, princes' bira mud'. Três balente lebâ princes' pa' casa di rei. E's f'râl cuma Pedr' morrê na guerr', ê's qui salbâ princes'. Rei dicidi na casâ princes' cu Raforç' Rubeira Grande e fazê quê's out'os oficial dibaix' d'êle. Mas rei pô dia di casament' é toqui princes' papiâ. Rei manda buscâ tud' saib', pa' olhâ cusa qui tâ fazêl papiâ. Saib' f'râl cuma 'quêle anél qui princes' necê cu êle na dêd' qui perdê, êle câ tâ papiâ na 'mente ê' câ 'par'cê.

N'esse temp' Pedr' 'staba na fund' diquêle b'rac' cu quase nad' di comê. Ele bira frac', tant' frac' qui êle deitâ di cósta, êle encruzâ mãõ na peito pront' pa' morrê, êle sinti orelh' di Gigante Infern' na sê algibeir'. Ele f'râ, "'Inda 'm câ ta morrê." Ele t'râ orêlh', ê' pegâl dente. D'um bez 'par'cê Gigante Infern' sê diante. Ele pedil, "Câ bu comê 'nha orelh'! Dipous qui bu cortá-m' im dous, 'm podê 'stab cu 'nha gente, ma' quand' bu cortá-m' orelh', ê's câ querê gardâ-m'. Dá-m' êle. 'M tá pô b' lá di riba na chon. Unic' cusa qui bu ta fazê é só fichâ bu olh'." Quant' êle' abri olh', êle 'stab' lá di riba. Ele puxa Tres Balanç' contra Gigante Infern'; Gigante Infern' corre, êle perdê.

Pedr' bira tâ andâ p'ra 'li tâ jobé cabo di morâ. Ele bá dá na casa di um ouribe. Ouribe f'râl, "Jâ 'm 'stâ belh'. 'M gostâ di rapaz nob' pa' morâ cumi." Dent' di oit' dia Pedr' já 'staba tâ trabalh' na ouro milh' qui 'quêle ouribe, e freguês tâ gostâ d'êle. Na dia di nobe ás oit' hóra di pal'manhã bem um criad' di casa di rei pa' ourib' fazê um anél sima 'quêle qui princes' nacê cu êle na déd'. Se êle fazêl, êle tâ racebê dous cont' di reis, e se êle câ fazêl, êle tâ mandâ matál. Ourib' belh' bira tâ chorâ. Pedr' f'râl, "Câ bu chorâ. 'M ta fazê esse anél pa' bó. Unic' cusa qui 'm pidi b' é fichá-m' n'um quart', bu dá-m' um barril di bolâ e um barril di vinh', ouro aleu cu êle. Oqui criad' bem ás dous hóra, anél tâ 'stâ pront'." Tud' esse pa'manhã Pedr' 'stá tâ cantâ, êle tâ buá pa' riba p'ra 'li. Quant' ouribe oubil, êle purguntâl, "'Nha filh', bu câ fazê anél 'inda?" Ele câ respondêl. "'Nha filh', bu câ fazê anél 'inda?" êle purguntal outro bez. Ele câ respondêl. Ele cu'da Pedr' 'stâ doud'. Quant' é um hóra, Pedr' puxa orelh' di Gigante Infern', com'ça tâ mordêl. Gigante Infern' 'par'cê sê diante. Pedr' f'ral, "'M querê pa' bu fazê-m' um anél sima 'quêle di princes'." Gigante Infern' t'râ dez anél sima 'quêle dent' di sê algibeir', êle dá Pedr'. Pedr' t'rál cu sé 'spad'. Gigante Infern' bira um temporal, êle camba na Infern'. Ele dá criad' di rei anél. Ele léba pa' palacio. Quant' ê's pôl na déd' di princes', êle bira tâ papiâ sima papagaia. Out'o dia ê's 'rangâ pa' casament'. Rei conbida home' qui fazê anél e qui fazêl papiâ pa' esse casament'. Belh' ouribe f'râ, "Mim câ tâ podê bai, ma' 'm tâ mandâ 'nha filh'. E êle qui fazê anél." Ouribe dá Pedr' dous cont' di reis. Ele f'râl pa' êle bâ cumprá di milho fat' fin' pa' êle bistí pa' êle bá esse casament'. Pedr' respondel, "'M câ mestê dinheir'. 'M tâ ba uma hóra." Casament' éra ás quatro. Ums minut' ante di um hóra, Pedr' puxa 'quêle orelh', êle bira pa' êle mordêl. Gigante Infern' 'par'cê. F'râl, "Dipous qui bu racha-m' im dous, 'inda 'm pod' 'stab cu 'nha gente, mas quand' bu cortá-m' 'nha orelh' fóra ê's câ mestê-m'. Agó' cusa qui bu querê?"—"'M querê pa' bu parelhâ-m' um cabal' di ouro cu prata e pa' mi' um roupa di ouro e prata." 'Sim qui Gigante Infern' dál esse cusas, Pedr' dál sê orelh'. Ele bira temporal, êle camba na Infern'. Pedr' monta sê cabal', êle ba pa' casament'. Quant' êle chiga pert', sê cabal' bira tâ balh'. Ouro tâ basâ pa' caminh' pa' gente tâ colhê. Tud' 'quê's home's grande pô doelh' na chon, cu'da cuma é Deus. Ele labantâs, êle f'râs, "Ami' é alguem sima nhôs." Rei trazêl comê e café pa' êle olhâ si é Deus. Ele comê sima qu'ê's out'o póves. Rei f'râ, "Mêsmo assim 'm tem cuma é Deus." Só 'quêle tres home's câ bem pa' diante. E's 'staba 'li tâ roncâ na frald' di sês camisa até sês sapat', tâ rigi cuma bezerr'. E's f'râ, "Nu câ importâ cu esse alguem. Quem êle quem for é câ Deus." Rei lebal pa' êle bá 'benzê princes' na sê casament'.

Um pouco di sê cabê'l' na tésta éra branc'. Quant' princes' ólhal, êle lembra d'êle. Ele t'râ sê anél di déd', pôl na sê déd', e anél qui princes' dába êle êle tuma, êle pô na sê déd'. Cu esse ê's lembra di cumpanheir'. Ele gemê, êle dá mál, êle caí na sê braç'. Dipous êle f'râ rei cu raính' cuma êle bába sê casa na Infern', êle 'ganhâ di disafio contra Gigante Infern', e êle brigâ cu êle e êle cortâl orelh'. "Ele 'marrá-m' na cord', êle mandâ-m' pa' riba dipous qui 'm dál 'nha anél." E cuma 'quêle tres balente cortâ cord', ê's lebal pa' casa pa' falsindade, ê's f'râ cuma ê's qui resistil di Gigante Infern'. Quant' esse tres home's oubi grit' di princes', ê's chigâ pert'. Prumer' qui bem é Raforç' Rubeira Grande. 'Sim qui êle ólha Pedr', êle corrê, êle buá di janéll' 'baix' di séte andár. Ele quebrâ pérna. Ele grita pa' tras, êle f'râ, "E câ Deus, é filh' de Burr'." 'Quê's out'o dous oubil, ê's tambê' buá di janéll' 'baix'. E's quebrâ sês pérna. E's corrê pa' dent' di mát', ê's bira gente brab', e 'ind' ê's estâ brab'. E's pô casament' pa' out'o dia. Rei dá Pedr' sê corão pa' êle gobernâ terr'. Fim.

13.

Tenho uma historia para contar na boca dos pastôrs. Quem não quér ouvir, tápa os ouvidos com algodão amarelo. Daquêle muito bem copiad'.

Era um mulhê' c'um homi éra casad'. E's morâ cinc' an', ê's câ tem filh'. Um dia homi f'râ mulhê', "Nu tâ bá fazê romaria na 'greix' pa' nu pidi um filh'." E's bá, ê's 'stâ séti sumana n'esse deboção. Quant' ê's tâ bem pa' tras, ê's 'contrâ c'um belh'. Ele purguntâs, "Undi nhôs 'stâ bâ?"—"Nu 'stâ bem di romaria qui nu bá pidi um filh'. Nu tem cinc' ano casad', nu câ tem um filh'." Belh' t'râ um laranja di sê saralh'. Ele f'râ mulhê' p' êle comê casca, p' êle dâ sê marid' laranja pa' comê. Out'o dia homi bâ trabalh'. Quant' êle bem, mulhê' f'râl cuma êle 'stâ prenha. Dent' di séte mês minin' nêce.

Dia qui êle necê êle comê um banan'. Out'o dia êle comê tud' cus' qui sê ma' pô na mens'. Pá' desse minin' temba cusas cheiu, ma' dent' di sois mês esse minin' comê tud' que êle temb', êle câ podê dal comê, êle bâ pidi 'simól' [esmóla]. Ele bâ cas' di rê', êle f'râ criad' cuma êle bem pidi 'simól'. Criad' corrê, êle bá f'râ raínha, mas raínha câ 'credita pamod' esse homi éra sês amigo, ê's sabê cuma esse homi temba cusas cheu. Raínha crucuti criad' toqu' êle chorâ. Raínha manda out' criad' pa' port'. Ele ólha cert' cuma esse homi é homi qui ê's con'xêba. Raínha manda chumal pa' dent'. Ele f'râ raínha cuma êle 'sta pidi pamode êle passa cinc' an' casad' "nu câ tem filh'. Nu bá pa' romaria. Quant' nu tâ bem nu 'contra c'um belh', êle dâ nu um laranja pa' nu parti. Séti mês dipous minin' nêc'. Ele com'ça tâ comê, comê, comê. Esse minin' comê tant' qu'êle pô-m' tâ pidi 'simól'." Raínha manda chumâ rê', ê's premetê criâ esse minin'. Homi f'rál, "'M câ podê aceitâ da nhôs minin' d'um bez. Esse minin' é metad' di me, metad' di 'nha mulhê'. 'M tem qui bá cas' consultâ cu êle." Quant' êle f'râl, mulhê' aceita. Ele 'screbê rei pa' mandâ busca minin'.

Quant' minin' chiga', rei tóca sin' na sê baluart' pa' chumâ sê pob's pa' bem fést'. Mensa komprid' 'stába inchêd' di comê, ma' na pouco temp' Póv' Minin' comel tud'. Dipous rei propô qui Póv' Minin' bá 'stâ cu sê pastor. Pedr', pastor de cabr', prumer' qu' êle ba. Ali êle comê tres cabr' por dia, um pa' almoç', um pa' jantâ, um pa' ceiâ. Finalmente Pedr' escrébe rei cuma curral já limpâ. Rei escrébel, "Mandâl pa' Pal', pastor di carneir'." Na Pal' Póv' Minin' comê tres carneir' dia, um pa' almoçá, um pa' jantâ, um pa' ceiâ. Pal' escrébe rei cuma carneir' já cabâ. Rei escrebel', "Mandâl pa' José, pastor di bac'." Quand' Póv' Minin' comê tud' bac' fica só um mã' vac', c'um ginoc', José manda rei recad'. Rei respondel, "E p'êle comêl tud'. Oqu' êle 'stâ pront' pa' bem pa' cidade, bu fazê-m' sabê." Quant' rei oubi di pastor cuma êle 'stâ pront' pa' bem pa' cidade, rei tocâ, êle junta sê pob'. Desse bez Póv' Minin' 'sinta na mens' cu ê's, êle comê sima ê's comê.

Rei temba filh', ma' êle 'staba perdid' pa' séti an'. Ele 'staba longi di ceu, longi di terr', dent' di mina undi qui ninguem câ supô. Póv' Minin' f'râ rei cuma êle 'stá bá jobél, e rei manda recad' pa' tres pastor pa' ba cu êle di companheir'. Dipous d' ê's andâ um suman', ê's chigâ na mina undi qui filha di rei 'staba. E's pára 'li na castel'. Póv' Minin' f'râ Pedr' ficâ na cas' pa' cosinhâ imquant' ê's tâ ba montiâ. Quant' Pedr' cába cosinh', gigante chiga, pidil canhote, tabac', cu comê. Pedr' f'râl, "'M póde dâ b' canhote cu tabac', ma' 'm câ póde dâ b' 'nhum cusa di comê pamode 'nha companheiros 'stâ pa' fór'." E's com'ça guerr', gigante dá Pedr' ponta pé, êle quebral pérna. Quant' qu' esse out'o bem, ê's purgunta pa' cusa di comê. Pedr' f'râs cuma 'nhum cusa câ 'stâ' pront' pa' comê pamode êle ba 'panhâ lenha, êle caí, êle quebrâ pérn'. Out'o dia ê's dixa Pal' na cas' pa' cosinhâ. Quant' Pal' cába cosinhâ, gigante chiga, êle pidil canhote, tabac', cu cusa di comê. Pal' f'râl, "'M pode dâ bó tabac' cu canhote, ma' 'm câ podé dâ bó nada di comê, pamode 'nha cumpanheiros 'stâ pa' fór'." E's com'çâ guerr', briga, briga, gigante dá Pal' um ponta-pé, êle quebrâl pérna. Quant' qu' esse out'o bem, ê's pidi cusa di comê, Pal' f'râs cuma câ tem nada di comê pamod' êle bâ pa' fóra 'panhâ lenha, êle caí, êle quebrâ pérna. Out'o dia ê's dixa José na cas' pa' cosinhâ. Quant' José cába cosinh', gigante chiga, pidil canhote, tabac', cu cusa di comê. José f'râl, "'M póde dâ bó canhote cu tabac', ma' 'm câ podê dâ bu nada di comê pamode 'nha companheiros 'stâ pa' fóra." E's com'ça guerra, briga, briga, gigante dâl um ponta pé, êle quebrâl pérna. Quant' qui esse out'o bem ê's purguntâ pa' cusa di comê. José f'râs cuma câ tem nada pront' pa' comê pamode êle ba 'panhâ lenha, êle caí, êle quebrâ pérn'. Póv' Minin' dicidi p' êle ficâ na cas' pa' cosinhâ. Si esse out'o é bom cosinheir', Póv' Minin' éra 'inda milhó'. Dipous qui êle cába cosinhâ, gigante chiga, pidil canhote, tabac', cu cusa di comê. Póv' Minin' f'ral, "'M câ tâ dá b' 'nhum cusa." Ele dá gigante sopap'. Gigante caí pé pa' 'riba. Ele labanta pa' êle brigâ cu Póv' Minin'. E's briga pa' um hóra toqui Póv' Minin' cansa. Pa' êle descansâ, êle bira forminga. Ele méte baix' di pé di gigante. Dipous êle torna homi, êle com'ça brigâ out'o bez, êle córta cu sé cataninha. Gigante pidil pa' êle câ matal. "'M tem um bilhete pa' bu lebâ 'nha ermum." Póv' Minin' tuma bilhete, êle córta gigante cabeç' fór'. Ele córta sê corp', êle pô dent'o di barril. Quant' companheiros bem, êle f'râs, "Esse é cusa que 'm tene pa' nhôs comê." (Esse é sê brincadeira.)

Póv' Minin' 'panha tres cem braç' di corda pa' 'reial dent'o di mina. Ele 'panha campaínha tambê', êle f'râ sê companheiros, "Oqui 'm tocal, nhôs ta sabê cuma já 'm 'stâ na fund'." E's 'reial 'té metad', ê's largal. Ele caí, êle 'stâ doente pa' séti sumana cu lepra. Mulhê' bem, êle f'râl, "O probi coitad' alguem!" (Esse éra Virge Maria.) Ele fazê faca di caric' [caniço] pa' limpal fedid'. Na tres dia êle 'staba pront' out'o bez. Ele anda pa' dent' di mina, êle bâ casa di ermum di gigante qui êle temba bilhete pa' êle. Quant' gigante lêr, êle bira brab' p'êle brigâ cu Póv' Minin'. Póv' Minin' briga, êle cansa, êle bira um forminga p' êle discansâ dibaix' di gigante pé. Ele bira homi out'o bez, êle mata gigante. Dipous Póv' Minin' bâ pa' cas' undi qui filha di rei tâ morába. Ele 'ngachâ Póv' Minin' baix' di sê cama, pamod' si homi qui 'sta cu êle achal 'li, êle tâ matal. Ele 'ta chiga ’li ’go’sim cu trubad’, cu ralamp’, cu bent’, cu chub’. Póv’ Minin’ f’rá, “Bom, f’ral cuma ’m câ tem mêd’ de ’nhum homi.” Quant’ homi bem êle f’râ, “Sangue reial ’m chera ’li.” Póv’ Minin’ saí di baixo di cama, êle f’râl, “’M tâ t’râ bó sangue just’.” Póv’ Minin’ briga cu êle, êle matâl, êle trazê filha di rei pa’ boca di mina. Ali êle tocâ sê compaínha, ma’ êle câ achâ re’post’. Dipous um pouco bem ’quêle mulhê’ qui curaba êle sê fedida. Filh’ di rei qui éra metad’ di ’limaria, metad’ di arguem, cu brigonha, êle ’ngacha di Virge Maria. N’um ’stante antes q’ê’s pô sintid’, ê’s ’staba lá di ’riba di chão. (Virge Maria puxa ê’s pa’ riba.) E’s ba pa’ casa di rei, rei tóca pa’ tud’ sê pob’ pa’ bem ’contrâ cu ê’s. Tres companheiros já bem dá pa’ rei’ ê’s f’ral cuma Póv’ Minin’ já perdê, ê’s câ sabê p’undi êle ’staba. Rei purguntal, “Cusa qui bu querê fazê cu esse hom’s qui fazê bó falsindadi?” Póv’ Minin’ responde, “’M câ querê pa’ fazê ê’s nada. Manda buscâ quat’ cabal’ brab’, um di norte, um di sul, um di lest’, um di oeste. ’Marra esse tres homi n’ê’s, toca bu compaínha, bu larga cabal’, dixa cada um ba pa’ sê caminh’.” Rei casa Póv’ Minin’ cu sê filha. Ele dal metad’ di sê reino p’êle gobernâ.

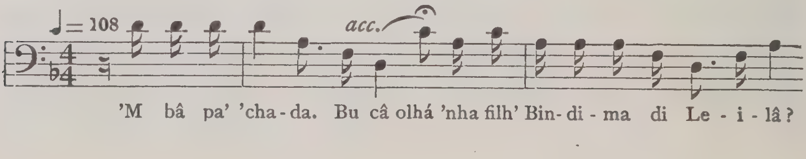
14.

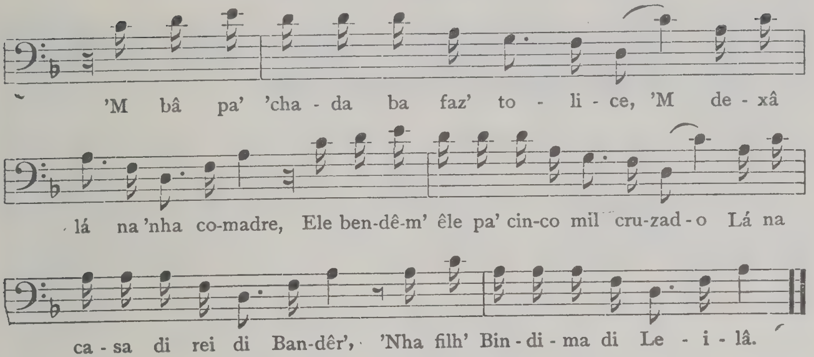
Era um lob’ cu tobinh’ cu Onç’. E’s morâ junt’. Tobinh’ bá pa’ fóra ’panhâ lenh’. Ele ’contra cum mulhê’ prenha c’um grande feixon di lenha. Mulhê’ chumal p’êle bem ’judal pô na cabeç’. Tobinh’ f’ral, “Pamode bu câ tâ chumâ bu marid’ pa’ bem ’judâ bó bu pô?” Mulhê’ oubi vóz dent’ d’êle f’ral, “Mamã, nhô mólha dêd’ miudinh’ na boca, nhô dâ na pédra tres bez, ’m tâ necê. ’M tâ ’judâ nhô pô na cabeç’.” Quant’ qu’ê’s bâ cas’, minin’ frâ sê ma’ ’ma êle tâ bá tumâ lume naquêle cas’ lá. “’Nha filh’, bu necê hoji, bu querê bâ tomâ lumi na cabo qui bu câ con’xe!” Minin’ Pelad’ léba cu êle’ um pó cum pouco di lóló. Ele ’marra lóló ’trabesad’ na caminh’, êle bâ pa’ dent’ di cas’. Ele frá, “’Nhô’ Lob’, ’m bem tumâ lumi.”—“Ba ’panhâ lumi, ma’ câ bu spiâ pa’ riba.” Ali ’staba car’i pindrad’ na cabal’ di cosinha. Minin’ Pelad’ bâ, êle spiâ pa’ riba, êle puxa um pérna di porc’, êle corrê pa’ fóra. Lob’ olhâl, êle corrê sê ’tras, êle tropecâ na lóló ’marrad’, êle caí. Minin’ ’çoutâl. Quant’ Lob’ bem pa’ tras tud’ ’çoutad’, esse out’ purguntâl, “Cusa qui nhô tem?” Ele responde, “’M bâ rachâ lenh’, ’m dâ cu machad’ na ’nha pé.” Onç’ f’râ, “’Manhã mi tâ ficâ na cas’ pa’ ’m cosinhâ.” Out’o dia

Minin' Pelad' pegâ lume, êle f'ra sê ma', "'M 'stâ bá tumâ lume." Ele léba cu êle um pó c'um pouco di lóló, êle 'marra na caminh' out'o bez. "'Nhâ' Onç', 'm bem tumâ lume."—"Ba 'panhâ lume, ma' câ bu spiâ pa' riba." Minin' Pelad' spiâ pa' riba, êle puxa p'ra baix' um pouco di car', êle' corrê pa' fóra. Onç' corre sê 'tras, êle caí na lóló 'marrad', minin' 'çoutal. Quant' ê's bem, ê's purguntal, "Cusa qui bu tem?"—"'M ba pa' fóra rachâ lenh', 'm dâ cu machad' na 'nha pé." Tobinh' f'râ, "'Manhã 'm ta fica na cas' pa' 'm cosinhâ." Out'o dia Minin' Pelad' ba pa' cas' tuma lumi. "'Nhô' Tobinh', 'm bem tumâ lumi."—"Ba 'panhâ lumi, ma' câ bu spiâ pa' 'riba." Minin' spiâ pa' riba, êle puxa p'ra baix' um pouco de car', êle corrê. Tobinh' corrê sê 'tras, êle caí na lóló 'marrad', minin' 'çoutâl. Quant' êle ba casa, êle f'ra ê's, "Milhó' cusa qui nu tâ fazê é mundâ di 'li. Si nu câ mundâ di 'li, minin' tâ mata-nó tud'. Nu inchê barril di camoc' cu leite pa' nu comê na caminh'." E's juntâ sês bac' cu cabra, ê's inxotâ pa' diante. Lob' carraga barril di camoc' na cabêç'. Na metade di caminh' Lob' f'ra, "'M 'stá cu fome, é hóra di comê." E's bira ta comê camoc'. Colhé' di Lob dá na cabeç' di minin'. Ele labanta, êle bira tâ ba, êle' f'ra ê's cuma baca qui 'stâ lá pa' diant' mestê cu'dad'. Ele bai, bai, bai. Ele purgunta Onç' cu Tobinh', "Qui grandura qui 'm 'sta par'cê?"—"Grandura d' um burr'." Ele bai, bai, bai. "Qui grandura qui 'm 'sta par'cê?"—"Grandura di um galinh'." Dipous êle chuma ê's, "Milhó' cusa qui nhôs tâ fazê é corrê. 'Quêle minin' 'stâ dent' di camoc'." E's com'ça tâ corrê. E's corrê toqui ê's morrê. Minin' Pelad' tuma sês bac', êle lebâ casa pa' sê ma'. Ele f'ra, "Esse é fortuna qui Deus dá-nu." Honte 'm 'stabá tâ passâ lá, 'm olhâ ê's.

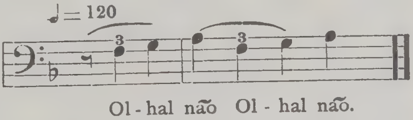
15.

Qui cusa cusa. Era um mulhér, ê' temba um filh'. 'Quêle dia ê' bâ 'chada, ê' deixal na casa sê comadre. Comadre 'panha, ba bendê na casa Rei di Bandêra. Quant' ê' bem, ê' câ achâ filh', ê' saí tâ andâ, ê' ólha um pastor di cabra. E' f'râ, "Pastor!" Respondel, "Oi." E' canta,


♩= 108
acc.
'M bâ pa' 'cha-da. Bu câ olhá 'nha filh' Bin-di-ma di Le-i-lâ?


'M bâ pa' 'cha - da ba faz' to - li - ce, 'M de - xâ
lá na 'nha co-madre, Ele ben-dê-m' êle pa' cin-co mil cru-zad - o Lá na
ca - sa di rei di Ban-dêr', 'Nha filh' Bin - di - ma di Le - i - lâ.

Pastor respondel,


♩= 120
Ol - hal não Ol - hal não.

Mulhê' anda, anda, êle 'contra cu pastor di baca. E' f'ra, "Pastor!" Respondel, "Oi." E' canta,

"'M bâ pa' 'chada.
Bu câ olhá 'nha filh' Bindima di Leilâ?
'M bâ pa' 'chada ba faz' tolice,
'M dexâ lá na 'nha comadre,
Ele bendê-m' êle pa' cinco mil cruzado,
Lá na casa di rei di Bandêr',
'Nha filh' Bindima di Leilâ."

Pastor di baca respondel,

"Olhal não,
Olhal não."

Mulhér anda, anda, êle 'contra pastor di burr'. E' f'ra, "Pastor!" Respondel, "Oi." E' canta,

"'M bâ pa' 'chada.
Bu câ olhá 'nhâ filh' Bindima di Leilâ?
'M bâ pa' 'chada ba faz' tolice,
'M dexâ lá na 'nha comadre,
Ele bendê-m' êle pa' cinco mil cruzado,
Lá na casa di rei di Bandêr',
'Nha filh' Bindima di Leilâ."

Pastor respondel,

"Olhal não,
Olhal não."

Ele anda, anda toqui êle bá chigâ lá na casa di Rei di Bandêra.

E' acha sê filh' lá. 'Quêle dia que éra dia di casament'. Dipous já é contente. E' pegâ sê filh', ê' 'barçâ. Fazêdo um festa qui esse festa qui 'stá fazedo é só raspel 'quêle.

16.

Era dous comadre. Um éra Ganga, um éra C'ruja. E's morâ junt' na baraquinh'. Cada ê's temba um filh'. Cada dia ê's tâ bâ lenh'. Um dia, um tâ ficâ na cas' pa' tomâ cu'dad' cu minin'. Esse dia Ganga bá, êle dixâ C'ruja na cas'. Ele tróca cama di minin'. Ele cobri di sê, êle dixa di Ganga qu'ê's pode olhal. Bem tâ passâ um rei belh'. Ele f'râ, "O C'ruja, cumo bo é feia cu olh' fund' pa' bu tem esse minin' tão bonit'? Quemqui morâ 'li cu bó?"—"Ninguem, 'm móra mi' só. Bó é prumer' qui passa 'li na qui mi' móra 'li."—"Esse bu minin' par'cê ma's cu Ganga di qui bó. Se di bó, bu câ pode bende-m' êle?"—"Sim, contente."—"Quanto bu querê pa' êle? Lebal pa' palacio esse noute bu tâ tumâ dinheir'."

C'ruja spia pa' fór', êle ólha Ganga lá na monte. Ele saí cu press' cu minin', êle chiga palac' anti di hóra. Rei contente cu êle, chumal pa' dent'. Ele 'staba fadigad', êle f'râ rei cum' êle tene press'. Rei lebâ menin' pa' princes' pôl conta de our' na sê pescoç' cumprid'. Rei dá C'ruja ma's di tres cont' di re's. Ele tuma sê dinheir', êle ba dipress' pa' cas'. Quando Ganga bem cas', êle acha minin' di C'ruja na cama di sê menin'. Ele botâ lenha na chão, êle bua tâ jobê sê minin'. Ele bua toqui êle chiga n'um corral. Ele ólha pastôr di cabr'. Ele canta,

"O pastor di cabra! O pastor di cabra!
Bu câ podê frâ-m' si bu olhâ 'nha filha
Passâ 'li na bôca di C'ruja?"

Pastor di cabra f'ral, "E câ ma's di qui cinc' minut' C'ruja passâ 'li cu bu filha pa' bâ bendê rei de Bandêra." Ele bâ, bâ, bâ, êle 'contra cu Lob'.

"O ti' Lob'! O ti' Lob'!
Bu câ pode frâ-m' si bu olhâ C'ruja
Passâ 'li cu 'nha filh' Badanéla
Tâ bá bendê Rei de Bandêra?"

"Não, ti' Ganga, 'm câ olhâ ninguem passâ 'li. Ma', ó Ganga, caí na 'nha cost'. 'M tâ lebá bó pa' Rei de Bandêra." Ele 'staba cu mêd', ma' imquanto êle 'sta bua êle 'staba libre. Ele f'ral, "'M tâ buâ ma's faci qui bu ta corrê." Lob' sabe cuma Ganga 'sta cu fomi. Ele' labanta rab'. Ele' f'ral, "Bua p'ra baixo 'li, bu t'râ padaç'." Ganga bua p'ra baix' pa' sê rab'. Ele ólhal bira cabeç' pa' sê rab', êle bua pa' riba. Ele bira cu press', êle' caí di costa sima ta'taruga. Ganga ba sê caminh'. Pert' di cas' di rei, êle oubi son' di pilon. Criad' 'staba tâ pilâ. Ganga bira tâ chorâ, ta cantâ,

"O pilandeira! O pilandeira!
Bu câ podê f'râ -m' si bu olhâ C'ruja
Passâ 'li cu 'nha filha Badanéla
Tâ bá bendê Rei de Bandêra?"

Ele caí na baranda di rei. Ele conca na campaínha cu sê bôc'. Rei manda criad' pa' port'. Esse criad' éra criad' qui tâ tumaba cu'dad' cu menin', êle tenêba menin' na braç', sim qu' êle olhâ sê ma', êle bira tâ sacudí sê as'. "Esse é 'nha ma'!"—"Esse é 'nha filh'!" Rei oubi esse conbers', êle bem pa' port'. Ele f'râ, "Cusa é esse?" Ganga f'râl, "Isse é 'nha menin'." Rei purguntal, "C'ruj' câ dâ bó dinheir'?"—"Não, 'm câ olhâ C'ruj', 'm olhâ só sê filh. 'M querê 'nha menin'." Rei doê di Ganga, êle dâl sê menin'. Ele bâ, êle fazê ninh' pa' êle. Desdi 'quêle temp' êle munda longe di C'ruja.

Pastor di cabra bem tâ passâ cu sê barquinh' di leit', e êle ólha Lob' deitad' di cóst'. Ele f'ral, "Cumo nhô, homi tão forte 'stá 'sim deitad' di cóst'?" Lob' respondel, "Ganga bem tâ passâ 'li, êle purgunta pa' nobidade di sê filh', 'm 'stába tras di pegál pa' 'm comêl, ma' é mu't' sabid'. Ele pô-m' na chon di cost' sima bu olhâ-m'. 'M tem 'li séti dia qui 'm câ comê 'nhum cusa." Pastor di cabra f'ral, "'M gósta di fazê nhô caridade, ma' nhô é mu't' gulôs'. Si'm dâ nhô um pouco di leite, talbez nhô mata-m'."—"O não, 'Nhô' Pastor, da-m' um pouco di leit'! 'M tâ lebâ bó cas' na 'nha cóst' faci." Pastor pô um pouco di leiti na calman pa' Lob'. Lob' bibê. Ele' dixâ homi montâ na sê cóst'. Homi f'ral, "Nu ba. Oqui nu chigâ undi qui 'm querê parâ, 'm tâ chuqui bu na cruseira." Na porta di pastor di cabra temba um fund'. Quando pastor chuquil, Lob' furial pa' riba di cabeç', pastor róla, êle' bâ dá na fund', êle perdi sintid'. Lob' ba di bólta pa' ba 'panhal pa' êle comêl. Quando êle chiga pert', êle ólha homi mexê. Ele chumal, "O primo! câ bu argui bó só, 'spéra, 'm tâ 'judâ bó labantâ!" Mas êle labanta pa' riba.

Lob’ dususperaçã͠o tomal na cabeç’, êle labanta sê rab’, êle bua. Ali di baix’ Tobinh’ ’staba deitad’ ta drumi. Lob’ caí ’riba d’êle, êle ’cordal. (Tobinh’ cu Lob’ câ tâ jatiba, ê’s tâ ’stá só, tras di unganâ companheir’.) Pastor ’inda ’sta ’li. Ele f’ra Tobinh’ cuma qui Lob’ furial p’ra baixo dent’ desse fund’. Tobinh’ f’râl, “’M ta pô bó na unde qui bu tâ chigâ cas’, ma’ câ bu dixâ Lob’ ’nganâ bó out’o bez.” Tobinh’ ’juda homi pa’ riba. Lob’ ’staba ’tremusad’ di quéda. Tobinh’ f’râl, “Ti’ Lob’, nhô é sabid’, ma’ tem out’o ma’s sabid’ qui nhô.”—“E bó, Sobrinh’? Bó é ma’s lebi qui mi’. Ba ’panhâ cord’, bu botâ-m’ pa’ bu trâ-m’ fóra.” Tobinh’ f’ral, “Nhôr, sim!” Tobinh’ ba pa’ pastor di cabra tuma cord’. Ele dal cord’ di cabe’l’. Tobinh’ ’marr’ um pont’ na purgeira. Ele f’ra, “’Nhô’ Lob’, oqui ’m botâ esse cord’ p’ra baixo, nhô ’marr’ na piscoç’ cu casola.” Lob’ ’staba cu gana di saí, êle’ faze dous casola na logar di um. Ele f’râ, “Sobrinh’, oqui bu sinti-m’ balançâ, puxa pa’ ’riba.” Tobinh’ puxal pa’ riba um pouco, êle larga corda, ’Nhô’ Lob’ ’nforca sê cabeç’. Tobinh’ bem pa’ casa di pastor di cabra. Ele ’staba ’inda di conbalicenç’ diquele quéda. Tobinh’ conta sê mulhê’ passage di fim di Lob’. E’s querê pa’ Tobinh’ morâ cu ê’s pa’ sê criad’. Ele câ querê ’stá pamode êle sabê cuma êle tâ fazê milhó’ na out’ cábo. Mulhê’ f’ral, “Nu fazê contrat’! Emquanto ’nha marid’ ’sta deitad’, bu tâ bá urdinhá noss’ cabra.” Tobinh’ éra homi qui gostaba di leite, êle aceita. Out’o dia mulhê’ pô gufong’ di banana na saralh’ pa’ Tobinh’. Ele bá pa’ corral. ’Sim qu’ êle chiga êle com’ça tâ comê cusa qu’ êle lebába. Ele urdinhâ pa’ êle. Leite qui fica câ chiga lebâ cas’. Ele ’staba tã͠o fart’ êle câ dá cabra comê, nim, êle câ spia pa’ ê’s. Ele ’staba tã͠o fart’ qu’ êle câ podê bem cas’. Quant’ êle chiga cas’ êle ’stába quasi doente. Mulhê’ purguntal, “Cumo bu ’sta par’ce doente?”—“’M tem do’r na ’stamgo. ’M câ nim pode spiâ cabra.”—“’M fazê bó chá.”—“Nã͠o, Nhâ nhâ, ’m câ querê tomâ nada, ’m querê algum’ cusa pa’ ’m ’fregâ cu êle.” Mulhê’ ’fregal ’stamgo cu ólio. Quanto ma’s êle ’frégal, êle incha ma’s. “Bu ’sta inchâ di ma’s. Milhó’ ’m chumâ doutor.”—“Nã͠o, Nhâ nhâ! Câ chuma doutor.” (Ele cu’da doutor tâ discobril.) Ma’ mulhê’ chuma doutor. Prumer’ cusa qu’êle spia Tobinh’ é gingiba. “Esse homi comê dema’s. Sê gingiba ’sta rebê sangue.” Mulhê’ f’ral, “Nã͠o, êle chiga ’go’ssim di corral.” Doutor f’ral, “Pa’ probâ, quentâ um pouco d’agu’, bu dál.” Mulhê’ traze agu’, doutor pôl êle dent’ di bôc’. Sê gingiba pára rebe sangue, êle lança tud’ cusa qu'êle comêba. Mulhê' f'ral, "Tobinh', undi leite di cabra?"—"Nhâ nhâ, oqui gente ba pa' corral, nunca câ tâ trazê leite cas'."—"'M tem fréguez qui ta bem tumâ leiti. Bu câ trazê 'nhum pa' ê's. Noss' contrat' ja justâ hoje."

Lá vae sapatinh' pa' roch' 'baix'.
Quem é ma's piquinin' bâ 'panhâ.

17.

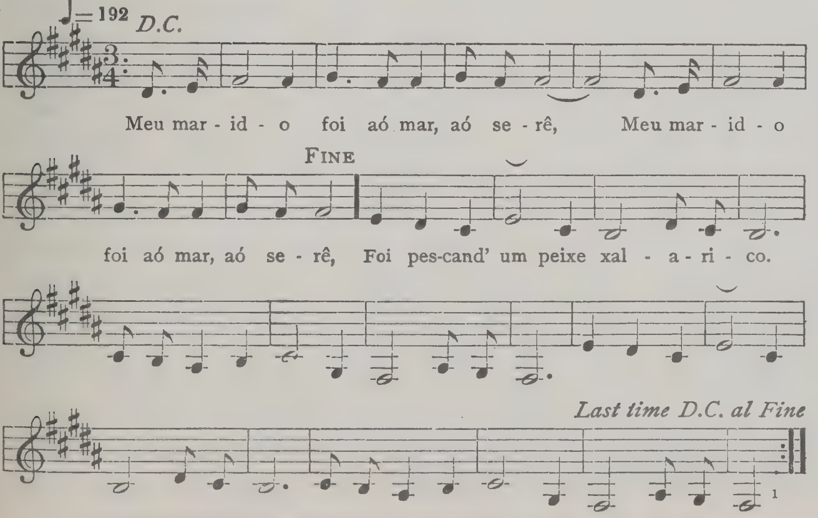
Era um mulh', êle fazê doente di 'stamgo [estomago]. Ele f'râ sê marid' pa' bá mar piscâ um peixe xalarico, só 'quêle qui tâ curâl 'stamgo. Quant' êle' bá pa' mar, um frad' bem visitâl. Na caminh' di mar êle 'contrâ c'um saib'. Saib' f'râl cuma êle tâ 'judâl pegâ frade pa' quárenta pesos e um égua russa. Dipous saib' umbrulhâl dent' d'um 'steira. Ele lebâl pa' casa di sê mulh' und' êle pidi 'gasalh' pa' noute. Mulh' dál 'gasalh'. Ele pô sê 'steira na cant' 'tras di port'. Hóra di ceâ, mulh' cu frad' 'sinta na mensa tâ comê. E's cunbida velha pa' comê cu ê's, dipous pa' êle contâ's um 'stória. Dipo' di ceâ, êle canta,

"Eu sou uma velh' russa,
Estou comend' e bibend'.
Estou ganhand' quárenta patacas e uma égua russa."

Mulh' fica contente cu cantiga. Frad' canta,

"Eu sou frade e fradigão!
Estou comendo galo e capão
A's custas dos meus culhões."

Mulh' canta,


♩= 192
D.C.
Meu mar - id - o foi aó mar, aó se - rê, Meu mar - id - o
FINE
foi aó mar, aó se - rê, Foi pes-cand' um peixe xal - a - ri - co.
Last time D.C. al Fine

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[1] The notes with ⌣ over them are sounded like a string on an ukulele.

Velha canta,

"Eu sou uma velha russa,
Estou comend' e bibend',
Ganhand' quárenta patacas,
Accompanhad' com uma égua russa."

Frad' canta,

"Eu sou um frade e fradigão!
Estou comendo galo e capão
A's custas dos meus culhões."

Mulh' canta,

"Meu marido foi aó mar, aó serê,
Foi pescand' um peixe xalarico.
Praga a Deus qu'êle não venh' mais!"

Out'o dia pal'manh' velh' 'panh' sê 'steira, êle bai. Dipous marid' saí di 'steira. Ele entra casa. Frade corre, êle camba baix' di cama. Mulh' fazê cuma 'stamg' já 'sta'l milhór, mas 'inda câ 'stá bom. Mulh' purguntal se j'êle trazê ramédi. "'M tem milhór raméd' qui 'quêle qui bu f'râ-m' pa'm' trazê." Home' 'panh' um manduc' pa' puxâ pa' fóra 'quêle frade di baix' di cama. Mulh' purguntal, "Cusa qui bu f'râ?"—"'M f'râ se bu tem algum cusa bum pa' me, pa' 'm comê?" Mulh' dál um pouco di cachupa. Ali temba um rapazinh' qui tâ drumiba na casa. Home' f'râl, "Chuma rapazinh' pamô' 'm câ tâ comê sim êle." Quant' êle f'râ rapaz pa' comê, rapaz f'râl, "'M câ querê comê esse comida." Home' f'ral, "Cusa qui bu querê?"—"'M querê carne assad' cu vinh' qui 'sta dent' d'almario." Home' purgunta mulh', "Bu tem 'quêle?"—"O sim, 'm disquice d'êle." Dipous qui ê's cabâ comê, home' f'râ rapaz, "Agó' contâ-m' 'storia antes di bu drumi." Rapaz f'râl, "Um bez 'nha pá' temba mu't' pórcos qui éle manda-me pa' 'm tomâ conta d'ê's. Um porco corr' di out'os. 'M 'panha um pédra, 'm dál cu êle na pé, 'm quebrâl pé. Quant' 'nha pai bem casa, 'm f'râl cuma 'm quebrâ porco pé. Ele 'panh' um chicote, êle 'çouta-m'. 'M michâ tal e qual 'quêle barril di vinh' qui mulh' tene na armazem." Home' mand' mulh' pa' bâ buscâ barril. Rapaz cuntinua tâ f'râ, "'Nha pai 'çouta-m' outro bez. 'M abri 'nha olh' sima 'quêle frade baix' di cama." Home' puxa 'quêle frade pa' fóra. Ele 'marral na dous cabal', um di norto, out'o di sul. Dipous êle larga cabal's pa' bai pa' p'undi qui ê's bem. Sê mulh' êle pôl dent' di barril di alcatron. Ele pôl lume. Di cinza êle spalha na pé di 'scada.

18.

Era dous homi cu sês mulhê', um nome Jonsinh', out', Jonson. Jonsinh' temba um cabal', Jonson temba dous. Jonson cabal' éra bonit' e bom 'limaria; Jonsinh' cabal' câ balêba. Um dia Jonson f'ra Jonsinh' si sê cabal' rincha ma's um bez, êle tâ matâl. Cabal' rincha, Jonson matal. Dipous Jonsinh' 'panha pélle, êle curtil. Ele saí pa' fóra tâ andâ, êle bá chiga n'um cas' undi êle f'râ mulhê' pa' dál 'gasalh'. Mulhê' f'râl, "'M câ tâ podê dixâ-bó entrâ pamod' 'nha marid' 'stâ pa' fór'." Então Jonsinh' pára di port' pa' fór'. Meia nout' marid' bem pa' tras. Ele acha Jonsinh' ṣaquéd' [sta quedo] na beira port' tâ tremê cu mêd'. Homi purgunta sê mulhê', "Pamod' bu dixâ 'quêle arguem pa' fór', bu câ chumal p' êle entrâ?"—"'M câ dixâl entrâ pamod' bu 'stába pa' fór'." Homê f'râ mulhê' pa' 'ranjâ ceâ pa' êle cu Jonsinh'. Mulhê' f'râ 'ma êle câ tem nada di comê só cha frió. Quant' Jonsinh' 'sinta na mens' êle pô pélle di sê cabal' na sê pé, êle cárcal [calcar] cu pé. Ele cárca, cárca, cárca. Marid' purguntal, "Cusa bu 'stâ fazê? Cusa qui pélle f'lâ bu?"—"Ele f'râ-m' cuma si bu bâ na almario, bu tâ achâ bastante comê." Homi bâ na almario, êle acha bastante. Ele purgunta Jonsinh', "Cusa qu' êle f'râ bó 'go'si'?"—"Ele f'râ me si bu spiâ out'o bez bu tâ achâ vinh'." Esse homi pidi Jonsinh' pa' bendêl esse pélle. Jonsinh' f'ral, "Sim, 'm tâ bendê bu êle pa' dous quart' di dinheir'." Dipous êle f'ra homi pa' dál êle pa' tras, êle tâ monstrâl 'inda ma's. Jonsinh' cárcal pé di 'riba, êle f'râ homi, "Ba dent' diquêle out'o quart', bu ta discobri barril, ali bu tâ olhâ cusa qui bu tâ olhâ." N'esse barril 'staba diab'. Quant' homi ólha diab' dent' di barril, êle cobril out'o bez, êle chuma Jonsinh' pa' bem pa' tras. Jonsinh' ja bába, êle bem pa' tras out'o bez. "'M câ tem nada qui fazê cu êle. Contrat' ja 'stá feit'."—"Si bu so'mente bem pa' tras tomâ cusa qui 'stá na bârril, 'm ta dâ bó dobro qui 'sta dent' di barril. 'M ta dá bó dobro di cusa qui 'm dâ bó antes." Jonsinh' bem pa' tras, êle trâ diab' fór' di barril, êle tomâ sê dinheir'. Quant' êle' chiga casa, êle manda 'pista quart' pa' êle bem midi dinheir'. Quant' êle' manda quart' pa' tras, dous dinheir' di prata ba pregad' na midida. Jonson purguntal, "Cusa qui bu midi n'esse *basket* [Eng.]?" Jonsinh' respondel, "'M midi dinheir' qui achâ cu cabal' qui bu matâ." Jonson f'ra, "Bu acha dous quart' pa' bu cabalinh', 'nha cabal' é ma's grande, talbez 'm achâ quat' quart' o ma's pa' ê's." 'Sim qu' êle chiga cas', êle mata sê dous cabal', êle 'marra pélle, êle pô na cóst', êle bá cidade; êle grita, "Quemqui querê cumprâ pélle di cabal' fresc', pélle fresc' di cabal'?" Ele câ achâ cumprador, êle bem pa' tras, êle f'râ Jonsinh' cuma êle tâ matal pa' isse mintid'. Jonsinh' f'ral, "Bu câ fazêl d'reit', bu lebâ pélle fresc', si bu curtiba êle, bu tâ bendeba êle sima mi'."

Jonson f'ra êle tâ bá matâ dona di Jonsinh'. Ele matal. Jonsinh' pôl na cade'ra, êle róla pa' loja na cidade. Ele pidi lojeir' algum cusa di bibê. Ele bolta pa' dona, êle f'rál, "Dona, si bu câ 'staba tâ drumi, 'm tâ dá bó bibê tambê'." Lojeir' f'ral, "Pamod' bu câ tâ 'cordal?" Jonsinh' respondel', "'M câ gostâ." Lojeir' bâ pa' êle, êle balançal, êle caí di cade'ra pa' fóra. Jonsinh' f'râ, "Cusa esse qui bu fazê? Bu matá 'nha dona!" Lojeir' f'rál, "Câ bu f'râ ninguem, 'm tâ dá bó dinhe'r' qui bu pidí." Ele fazel interrâ, êle dá Jonsinh' quat' quart' di dinheir'. Quant' êle bem cas', êle manda tumâ quart' na Jonson. Quant' êle mandal midida pa' tras, dous dinheir' ta pregad' na midida. Jonson purgunta Jonsinh' p'undi êle acha esse dinheir'. "'M bendê 'nha dona," Jonsinh' f'ral, "Olha cuma tud' qui bu fazê-m' pa' mal saí pa' bem. Bu matá-m' 'nha cabal', saí pa' bem. Bu matá-m' 'nha dona, 'inda mu't' milhó'." Jonson ba cas', êle 'ranja matâ sê dona. "Si sê dona êle acha quat' quart', 'nha dona é mulhê' ma's grande, talbez 'm tâ achâ oit'." Dipous êle máta sê dona, êle pô na cóst', êle ba dent' di cidade, êle grita, "Quemqui querê cumprâ corp' mort'? 'M tâ bendel barrat'. Quemqui querê corp' mort'?" Otoridade di cidade corre sê 'tras, êle furia isse corp', êle corre pa' cas'. Ele ba pa' Jonsinh', êle f'ral, "Jonsinh', bu fazê-m' matâ 'nha cabal', 'm c' acha nada pa' êle. Bu fazê-m' matâ 'nha dona, 'm c' achâ nada pa' êle. Agó' 'm tâ matâ bó." Ele pô Jonsinh' dent' di sac', êle pô na cósta. Ele bá passâ pa' 'grech' [egreja] cu esse sac' na cóst'. Ele f'râ sê pesso', "'M débe bá pidi perdão pa' 'nha pecad', pa' isse cusa qui 'm 'stá bá fazê." Ele purgunta sê pesso' isse quistão pa' tres bez, êle ba dent' di 'grecha, êle dixa isse sac' na port' pa' fór'. N'esse hóra bem tâ passâ pastor c'um grande manada di bac' e cabr'. Quant' êle ólha Jonsinh' dent' desse sac', êle purguntal cusa êle 'stá fazê dent' desse sac'. Jonsinh' respondel, "E's pô-m' dent' di sac' pa' ba botá-m' na mar pamod' 'm câ querê casa cu filha di rei. Amâ 'm câ sabê comê cu garf' e fac', 'm câ tâ casâ cu êle'." Pastor f'ral, "'M sabê usâ fac' cu garf'. Saí di 'li pa' fór', bu dixá-m' entrâ! 'M tâ casâ cu filha di rei."

Jonsinh' dixa pastor tomâ sê lugar dent' desse sac'. Ele tuma viola, tud' qui esse pastor temba, baca cu cabra. Ele ba cas' cu ê's. Quant' qui Jonson saí di 'grecha, êle acha sac' ma's lebi qu' êle 'stába. Ele f'râ, "Sac' 'stâ lebi pamod' 'm ba dent' di 'grecha, 'm achâ pardão pa' 'nha pecad'." Ele léba sac' pa' beira mar, êle pôl na lancha, êle ba pa' fóra, êle bótal na mar. Quant' êle bem casa, êle ólha Jonsinh' ta passâ cu sê baca cu cabra. "Bu olha, tud' cusa qui bu fazê-m' pa' mal' saí pa' bem. Bu mata-m' 'nha cabal', saí bem. Bu matá-m' 'nha dona, saí 'inda milhó'. Bu pô-m' na sac', bu ba botá-m' na mar, ali na fund' di mar 'm achâ tud' esse 'limarias." Jonson f'râ, "Esse tud' 'm fazê é tort'. Ma' pô-m' na sac', bu bâ botâ-m' na mar, botâ-m' ma's fóra qui 'm botâ bó, ma's fóra, ma's fund', 'm t' achâ ma's 'limarias." Jonsinh' pôl na sac', lébal pa' mar. Ele f'râl, "E 'li crê é logar pa' botâ bó na mar." Jonson pidil, "Não, bá ma's pa' fór'." Ele bá ma's fóra. Ele f'ral, "E 'li que é logar?"—"Não, bá ma's pa' 'fór."—"E 'li que é logar."—"Ma's um bocadinh' pa' fór'." Então Jonsinh' botâ sac' na mar. Ele bem pa' cas', êle góza sê vida cu paz.

Sapatinh' corre pa' ru' abaix'. Salto d'homi. Focinh' di camoc'. Ele caí di cóst', êle quebrâ cóst'; êle caí di rost', êle quebrâ rost'. Na porta 'nha tio Thomé 'stá um pé di coube. E câ alt', é câ baix', êle tem altur' di cruzad' nob'.

19.

Um bez um homi qui 'santâ praç' na soldad'. Ele tâ racebê na fim di mez trinta reis. Quant' sê temp' 'stâ' justâ, êle f'ra, "Agó' 'm' tâ olhâ si 'm' tâ salbâ 'nha pré e na fim 'm tâ tem algum' cusa na 'nha algibeir'." Ele salba, salba, toqu' êle salba tres bintem. Ele cu'da, "Cus' qui 'm tâ fazê cu esse dinheir'? 'M tâ cumprâ um libr' di rugulament' cu êle. 'M tâ mostr' 'nha genti na cas', ê's tâ olhâ cusa qui 'm 'xinâ." Ele dispidi di sê camarad'. Um dál um canhote, out' dál tabac', out' dál out's prisente. Ele bai, bai, bai, toqu' êle chiga n'um cas' undi êle pidi 'gasalh'. Mulh' na cas' f'ral, "'Nha marid' 'stá fóra. 'M câ tâ podê dixâ b' entrâ; ma' bu pode bâ dentr' na manjidôr."—"Bom! Cusa qui'm querê é so cobri di sol." Ele ólhal' pô fóra galinha assad', peru assad', car' assad', pon cu vinh' na mens'. 'Staba dous frad' qui costumâ bem sê cas' passâ temp'. Dipous um pouco, ê's oubi alguem na porton. Era marid' di mulhê' qui bem di trabalh'. Mulhê' 'ngachâ cusas baix' di cam', dent' di almari'. Ele ba 'contrâ cu sê marid'. Ele pô mens' pa' sê marid' pápa cu leiti. Quant' êle 'sta comê, mulhê' f'râl ruspet' di homi qu' êle temba mandad' pa' manjidôr. Homi f'ral, "Si éra um qui bu querê, bu teneba êle 'li dent', ma' 'quêle probi homi bu mandál pa' manjidôr." Ele bâ pa' fóra, êle tráz' soldad' pa' dent'. Homi purguntal, "Cusa qui bu fazê?"—"'M é soldad', 'nha temp' justa 'm 'stâ na caminh' di cas'."—"Bom, desde qui bó é soldad', conta-m' algum 'stória ruspet' di bu bid'."—"'M câ tem um 'stória di cont', ma' 'm tem um librinh' qui tâ dibinhâ fortun'."—"Dixal dibinhâ um pouco." Soldad' spia na sê libr', êle f'ra, "Bá pa' almario, bu tâ achâ um bocad' di carn' assad'."—"Car' assad' na 'nha cas'! Não!"—"Sim, bá lá, bu t' achál." Homi bâ, êle ach' car' assad'. Homi recrama pa' sê mulhê', "Cu tud' esse cusas na casa, bu câ pô nenhum d'êle na mens'!" Mulhê' responde, "Bu disquice 'stá pert' di pasco." Ele pôl na mens'. Homi pidi soldad', "Bu câ pode fazê bu libr' dibinhâ ma' um pouc'?"—"Sim, bá naquêle gabêt', bu tâ achâ peru assad'." Homi f'ral, "Dibinhâ out'o bez."—"Bá baixo di cama, bu tâ ach' galinh' assad'."—"Dibinh' out'o bez."—"Bá na out'o banda, bu t' acha pon cu vinh'." Homi pô tud' esse cusas na mens', ê's com'çâ comê. Dipous pidi soldad' pa' bendêl libr'. "Não, 'm câ tâ podê bendel pamode oqui 'm 'stâ na priz' esse libr' tâ 'judâ-m'."—"O bende-m' libr'! 'M tâ dâ b' séti burr' carragad' di dinheir'."—"'M câ podê bendel, ma' cuma é bó, 'm ta bendel." Soldad' dál libr', êle tumâ burr' carragad', êle tuma sê caminh'. Homi f'râ sê mulhê' pa' cunbida tud' sês comadr', compadr', amig' pa' bem janta cu ê's. "Bu câ mést' curâ lumi." Conbidados chiga. Dent' dê's 'staba compadr' qui 'scolhed' pa' tomâ conta di cas'. "'M câ olhâ n'um fum' 'li. Si câ tem n'um cus' di comê, 'm tá bá comê na cas'." Don' di casa respondel, "Nhô tem pacenci'. Nhô cá podê 'sper'?" Dipous di compadre purgunt' tres bez si câ tem nada di comê, don' di casa f'râ ê's tud' pa' chigâ pa' mens'. Ele dá compadre libr'. Ele f'ral, "Ler mi undi qui'm tâ bá achal." Compadre ler: "Prisenti arm! March! Rost' pa' d'reit'! Halt!" Homi f'ral, "Nhô pára cu asneir'. 'Quêle libr' 'sta d'reito. Lêr undi qui 'm tâ bá 'panhal." Compadre lêr out'o bez, "Prisent' arm! March! Rost' pa' d'reit'! Halt!" Homi tuma libro, êle lêr, "Prisent' arm! March! Rost' pa' d'reit'! Halt!"

Homi temba um cabal' qui ta corrê séte divisão di mund' sim cansâ nim suâ. Banda di cinc' hór' êle ólha soldad'. Quant' qui soldad' spia pa' tras, êle ólha sarrason di poeir', êle bóta burr' fóra di caminh', êle t'râ sê chapé, êle cobri monte di cóc' dent' di caminh', êle pô doelh' na chon fazê cuma êle 'stâ aguent' chapé p'ra baix'. "Ei! homi, bu olhâ alguem passâ 'li cu séte burr'? Esse alguem drumi na 'nha cas' honti nout', êle furtâ-m' tud' cus' 'té 'nha casac' cu 'nha calç'. Ele dixâ-m' só cu esse camis' qui 'm tene bistid'." Soldad' respondel, "'M sab' undi êle 'stá, ma' bu 'stá mu't' cansad' pa' bu ba sê 'tras. Dâ-m' bu cabal'. 'M tâ bâ mim si bu aguent' 'nha chap' p'ra baixo." Ele aguenta. Soldad' junta sê burr', êle ba sê caminh', êle dixa homi aguentad' na chapé. Ele 'spera, êle f'râ, "'M tâ t'râ esse pass'o [passaro] baixo di esse chapé." Ele mete mon baixo di chapé, êle chafa na cócó. Ele f'ra, "O qui disgraç'! 'Quêle mos toma-m' 'nha séti burr', êle toma-m' 'nha cabal' qui tâ corrê séte divisão di mund' sim cansâ nim suâ, agó' êle fâze-m' metê n'esse porcaria."

Quant' soldad' chiga cas', êle fazê um palac' pa' êle. Tud' rapaz di 'quêle cidade bâ 'santâ praç' pa' ê's achâ dinheir' sima êle.

21.

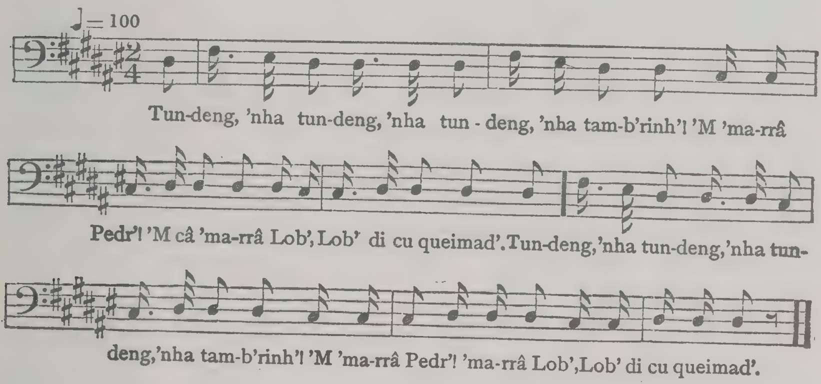
Ti' Lob' cu Sobrinh' Pedr' ba pa' camp' furta porc'. E's lébal dent' d'um lap', ê's fazê lume, ê's pô cal'eron 'riba. Ti' Lob' 'sinta n'um 'lharga di lume, Pedr', n'out'o banda. Quant' cal'eron 'sta quasi cosid', Pêdr' 'panha um pédrinh', êle t'râ pa' 'riba na cum'e'ra di lap'. Quant' êle caí, êle f'ra, "Ti 'Lob', lap' 'sta' bafâ nó, nhô labantâ, nhô aguentál!" Pedr' t'ra cal'eron pa' fór', êle comê tud' comid', êle ba, êle dixa ti' Lob' aguentad' na lap'. Ele aguental tres dia, dipous êle bua n'um 'lharga, êle caí, êle racha cabêç'. Quando êle bem cas', êle purgunta sê mulhê', Zabél Gonçalbe, s' êle olhâ Pedr'. Ele respondel, "Não, 'm câ olhâ Pedr'. Milhó' bu largal di mon, bu 'sinta na cas'. 'Inda êle tâ matâ bó."—"Mi' qui tâ matal. Mi' é filh' di 'nha pá', filh' di 'nha ma'. 'M tâ matal. Ele é 'nha sobrinh'."

Out'o dia Pedr' bem pa' dent'. Ele f'râ, "'Nhâ Zabél, undi ti' Lob'?" Lob' 'stá 'ngachad' baix' di cam'. Ele f'râ sê mulhê' pa' câ f'râ undi qu'êle 'stá. Ele querê pega Pedr'. Pedr' temba um garafon di mél qu' êle basa na sê cabeç'. Quant' êle t'râ sê chapé, Zabél Gonçalbe cu'da mél éra sangue. Ele pupa. Lob' saí di baix' di cam'. Ele crama pa' Pedr', "O 'nha filh', O 'nha filh'! quemqui fazêbó esse cousa?" Pedr' responde, "Esse câ nad', ti' Lob'. 'M f'rá um homi pa' dá-m' cu machad' na cabeç' qui fazêl." Ti' Lob' pô mon na cabêç' di Pedr', dipous êle pô déd' na boc'. Ele fica 'sustad'. Ele chuma sê mulhê' pa' 'panhâ machad' pa' dál cu êle na cabêç' pa' fazê mél saí. "Da-m' cu êle! Dá-m' cu êle!" Di prumer' pancada, êle t'ral sangue. Ele pupa, "Dá-m' cu êle out'o bez!"—"Da-m' cu êle out'o bez!" Ele dal cu êle out'o bez. Ele abril cabeç' im dous. Dipous êle bá colhê palh' teixeira, balso, fedegós' p'êle fazê pache pa' curâ sê cabeç'.

Quando sê cabeç' já sarâ, êle saí, êle ba beira prai' jobê Pedr'. Pedr' éra pescador na prai'. Lob' com'ça tâ colhê lap' cu carangueix' p' êle comê. Pé di carangueix' entra Lob' na dente. Pedr' 'staba na out'o banda di prai' undi êle ólha ti' Lob', mas ti' Lob' c' ólhal. Pedr' bem pa' riba, êle f'râ, "'M bem pa' 'm bem t'ra nhô 'quele pé di carangueix'." Ele 'panha picaret p' êle t'ral êle. Lob' néga, "Não cu 'quêle, não." Dipous êle panha barra di ferr' p'êle t'ral êle. Lob' nega, "Não cu 'quêle, não." Ele 'panha pó. Lob' néga, "Não cu 'quêle, não."—"'M t'ra nhô êle cu 'nha déd'." 'Nhô' Lob' f'ra, "Bom." Ele ba t'ral cu êle déd'. Lob' pégal' dent' na déd', êle t'ral um padaç'. Sobrinh' f'râl, "Ti' Lob', 'm bem pa' 'm f'râ nhô undi qui nhô t' achâ cusas bom pa' nhô comê. Agó' nhô mordê-m' 'nha dédo, 'm câ tâ f'râ nhô."—"O Tobinh', 'm tâ pô bo padaç' di déd' pa' tras 'inda qui êle custâ-m' t'ra padaç' di 'nha déd'."

Pedr' léba Lob' na pont' di prai'. 'Staba peixe qui tâ bem tudo dia oqui maré tá bem 'riba tâ bâ p'ra baixo qui Pedr' tâ mamaba. Pedr' f'râ Lob', "Nhô fra 'Mama 'baix', oqui nhô mamâ querê, 'Mama 'riba' oqui nhô tem bastante." Lob' f'ra, "Mama 'baix'." Ele máma, êle f'rá, "Mama 'riba." Ele câ larga. Maré ba p'ra baix', êle ba cu êle. Lob' f'râ, "Ma' Peixe Cabal', bu 'stâ lebâ-m' na bom caminh', tâ balançâ na onda." Ele lebal pa' fóra pa' mar. Lob' f'ral, "Dixa-m' ba 'go'. 'M lembra di Zabél Gonçalbe." Peixe Cabal' respondel, "'M câ têne bó, bó qui tene-m'. Quenha é bó?"—"Mi' é ti' Lob'."—"'M dá bó 'nha mama, 'm cu'da é Pedr'. 'M góst' di Pedr' pamode êle ta 'stá comi' oqui maré séca pa' pass' câ comê-m'. Desse bez 'm tâ pô bó na terr'. Ma' câ bu bem ma's!"

'Sim qui ti' Lob' chiga terr', êle corre pa' cas' ta jobê Pedr'. Ele purgunta Zabél Gonçalbe, "Undi Pedr'?" Zabél Gonçalbe respondel cu raiba, "Câ bu purgunta-m'. Si bu câ dixa Pedr' queto, êle tâ matâ bó." Ma' Lob' saí fór' out'o bez tâ jobê Pedr'. Pedr' 'staba 'marrad' pamode ê's pegál tâ furtâ na mandioqueira. Ti' Lob' purguntal, "Xobrinh', cusa qui bu 'stâ fazê 'li?" Pedr' respondel, "Tem um fést' 'li. E's querê pa' 'm comê, ma' 'm câ querê comê, ê's 'marra-m'." Ti' Lob' f'ral, "'M tá dismarrâ bó, bu tâ 'marrâ-m'." Ele 'mârra Lob'. Lob' ólha ê's tâ bem cu gaméla. Ele cu'da cuma ê's 'staba tâ trazêl algum cusa di comê, êle bira tá bua di contente'. "Pedr' é doud', êle câ 'querê quêle cusa bum." Dent' di gaméla 'staba ferr' quente. E's chucil cu êle. Ele grit', "E câ mi', é Pedr'! E câ mi', é Pedr'!" Pedr' 'stába saquedo lá n'um cotel' tá tocá sê tamborinh'. Ele ta cant',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Tun-deng, 'nha tun-deng, 'nha tun - deng, 'nha tam-b'rinh'! 'M 'ma-rrâ
Pedr'! 'M câ 'ma-rrâ Lob', Lob' di cu queimad'. Tun-deng, 'nha tun-deng, 'nha tun-
deng, 'nha tam-b'rinh'! 'M 'ma-rrâ Pedr'! 'ma-rrâ Lob', Lob' di cu queimad'.

E's chuçil 'quêle ferr' quente tres bez. Ele cuntinua tâ gritâ, E câ mi', é Pedr'!" Dipous 'ê's largal, êle bá cas'. Ele deita pa' um sumana. Ele f'ra sê mulhê' cuma êle 'stába na fésta, êle tuma gata. Ele fazêl cald'.

Sapatinh' corr' pa' mar abaix'.
Quemq'é ma' grande, tâ bá cercâ.
Quemq'é ma' piquinin', tâ bá 'panhál.
Quemque câ fica, conta di sê.

22.

Era um bê' um homi cu mulhê'. E's temba um filh'. Sê nome éra Jonsinh'. Sê ma' dá rei cu raínha êle pa' butisâ. Jonsinh' éra mint'rôs'. Um dia sê gente bá pa' fóra, ê's dixal na cas'. Um homi bem tâ passâ, êle f'râ, "O minin'! undi bu ma' cu bu pá'?"—"Senhor, 'nha ma' ba secâ mar p' êle' fazê jardim, 'nha pá' ba quebrâ pédra p' êle fazê horta."—"O minin'! da-m' um cóp' d'agu'." Ele ba, êle tarda cu trazê agu'. "O minin'! bu câ tá trazê-m' 'quêle agu'?"—"'Nhôr, sim! Nhô 'sperâ toqui 'm disabri agu' d' hoje di honti, di onte honti, pa' qui 'm querê dá nhô só agu' d' hoje."—"Trazê-m' lumi pa' 'm pegâ 'nha canhot'." Rapaz ba, êle tarda. "O minin'! bu câ tâ trazê-me lume?"—"'Nhôr sim! 'Nha ma' tene lume 'li di honti cu onti honti. 'M querê dá nhô lume di hoje qui ma's quente di 'quêle out'."—"Minin', 'm olhâ 'ma bu tâ contâ ma's mintid' qui mi." Esse homi dál um bac'.

Ele léba bac' pa' corral di sê padrinh', rei. Rei temba um tour'. Passa ums an's êle ba p'undi rei, êle pidil sê gads. Rei f'ral, "Ali bu um bac' qui pertencê bó." Rapaz f'ra, "'Nhôr sim, padrinh'." Ele tuma sê bac', êle léba cas'. Rei temba um arbi na sê port' mu't' bonit'. Um noute esse rapaz subi n'esse arbi cu machad'. Ele com'çâ tâ cortâ ram'. Rei oubi machad' ta cantâ. Ele f'râ, "Cert' qui bó é, Jonsinh'."—"'Nhôr sim, padrinh', mi é Jonsinh'."—"Cus' qui bu 'stâ fazê 'riba di 'quêle arb'?"—"Senhor padrinh', 'm 'stâ cortâ ram' pa' 'm bâ cosinhâ sôpa pa' 'nha pá' qui pari um minin'."—"O burr'! qui dia bu oubi homi pari minin'?"—"'Nhôr sim, sima boi di nhô pari tud' 'quêle bac', assim 'nha pá' pari minin'." Rei f'râ, "Bâ tumâ tud' 'quêle bac', bu léba cas' cu bó."

Out'o dia mardugada êle bem pa' tras dent' di jardim di rei cu tud' sê bac'. "Oi 'nha bac'! Oi 'nha bac'!" Rei oubil ta pupâ, êle grita, "Cert' qui bó é, Jonsinh'."—"'Nhôr sim, padrinh', mi é Jonsinh'." Rei f'râl, "'Manhã 'm tâ mandâ botâ bó na fund' di mar." Jonsinh' ba cas', êle f'ra sê ma' pa' matâ aquêle baca ma's belh' pa' êle cortal im quat' quart'. "Nhâ cosinhal na sal cu agu', metad' di sal, metad' di agu'. Oqui 'nha quat' executador bem passa, nhâ dá cada ê's um quart' pa' comê di caminh'." Sê ma' fazê tud' isse. Dipous d'ê's comê, ê's bira rasecad'. E's f'ra, "Si nu sabê undi qui agu' tem 'inda que longe, nu tâ bá 'panhal." Jonsinh' f'râl, "Corta um b'raquinh' n'esse sac' undi qui'm podé pontâ 'nha déd', 'm tâ mostrâ bó undi qui agu' tem." Dipous ê's cortâ b'rac', Jonsinh' ponta pa' cada direção — norti, sul, léste, y oéste. Homi pô sac' na chon, ê's ba jobê agu'. N'esse temp' bem tâ passâ um homi ric' cu tud' sê riquêza, d'um cidade pa' out'. Isse rapaz oubi passáda, êle púpa, "Não, Senhor, 'm câ tâ casâ! 'M câ tâ casâ!" Esse homi purgunta, "Quenha é bó dent' desse sac'?"—"Senhor, m' é Jonsinh'."—"Cusa qui bu 'sta fazê 'li?"—"'Nha padrinh' rei pô-m' dent' desse sac' pa' mandâ botâ-m' na fund' di mar, pamode 'm câ quêre casâ cu sê filha. 'M câ querê casâ cu êle." Esse homi f'ral, "Saí pa' fóra desse sac', bu dixa-m' entrâ dent'. Tuma tud' esse cusas pa' bó!"—"'Nhôr sim, e quand' qui executôr bem pa' tra', só bu pupa, "'M querê casâ, 'm querê casâ!'" Quant' qui executor bem pa' tras 'panhâ sac', homi púpa, "'M querê casâ! 'M querê casâ!" Mas ê's câ prestâ 'tençaõ p' êle, ê's bóta sac' dent' di mar. Passa um sumana rapaz passa pa' cas' di rei cu tud' sê riquêza. Rei purguntâl, "O Jonsinh'! undi qui bu acha tud' isse riquêsa?"—"O padrinh'! quant' qui executores t'ra-m' dent' mar, 'm achâ isse riquêza. Ma' ê's t'râ-m' na agu' ras'; si ê's t'rába [atirava] mi' na ma's fund' 'm t' achába ma's riquêz'."—"O Jonsinh'! pô-m' dent' di sac', bu bá botâ-m' na mar." Passa um sumana Jonsinh' pô rei dent'o sac', êle bótal na mar. Passa um sumana raínha qui ficaba só f'râ Jonsinh', "Jonsinh', bu padrinh' 'stá mu't' temp'."—"Sim, sinhora madrinh', 'nha padrinh' 'stâ juntâ tud' riquêza di mund' p'êle trazê cas'." Mas raínha suspeita qui sê marid' é mort'. Ele ficha Jonsinh' dent' di cas' undi qui êle 'ranja p'êle pôl lumi. Filh' de raínha bem tâ passâ. Jonsinh' oubil, f'râ, "'M câ querê comê tud' isse assuca branc', cu pêra, cu castanha, cu 'nóz'." Filh' di raínha pidil, "O Jonsinh'! dixa-m' entrâ!" Jonsinh' dixal entrâ, êle fichal port'. Ele ba cas'. Dipous raínha pô casa lumi. Ele quema sê filh' morre. Out'o dia Jonsinh' passa pa' palacio. Raínha f'râ, "Cert' qui bó é, Jonsinh', mas 'm quêma cas' qui bu 'staba di dent'."—"Sim, senhora madrinh'! Nhâ pô casa lumi, mas nhâ queima filh' di nhâ." Ele chóra, "Aqui del rei!" Ele t'râ Jonsinh' dent' di alçapaõ, toqu' êle pode mandâ botâl na mar. Ali êle mina tonél pa' cas' di sê ma', êle 'scapa. Dipous êle bem passâ pa' cas' di raínha. "Cert' qui bó é, Jonsinh'!"—"Sim, senhora madrinh', mi é Jonsinh'." Raínha f'râ, "'M olhâ 'm câ podê fazê nada cu bó." Entaõ raínha dal coroa di sê padrinh'. Ele manda tomâ sê ma' cu sê pá' pa' bem mora na palacio. Ali ê's morâ 'té hoj'.

23.

Um lob' 'stab tâ bá unbarcâ pa' out'o terr'. Vapôr ta saí as séte hóra. Ele bá pa' um casa di comê, êle f'râ mulhér pa' fritál doze óbos. Quant' óbo cosi, 'stab déz minut' pa' séte. Ele comê só um bocad', êle corre pa' bóte. Quant' mulh' bem, êle achal já êle bai.

Lob' éra trabalhadôr'. Na esse terr' nób', êle fazê cinquent' pês' pa' mês. Dipous êle pô um lója, êle fazê milhões e milhões. Ele mand' buscâ um sê filh' pa' bem trabalh' pa' êle. Ele bira tant' ric' que êle' câ trabalh' ma's. Dipous di doze an', êle bem pa' sê terr' cu trêze cont' di reis. Ele ba p' êle' ba pagâ mulh' pa' 'quêle óbos. Ele cu'da na dâ 'quêle mulh' um cont' di rei. Xobinh' 'staba tâ comê na 'quêle casa. Mulh' purguntal se êle conhexê um homi qui chuma 'Nhô' Lob'. Mulh' f'ral cuma êle bem lá um dia, êle pidi doze óbo, êle comê só um bocad', êle bá, êle câ pagâl. Xobinh' f'râl, "Nu fazê cont' quant' qui doze óbo na doze ano, quant' qui êle pode sêr." E's fazê conta, êle saí pa' séte mil galinh' a doze mil pês'. Dipous Xobinh' ba sê caminh'. Lob' bem, êle f'râ mulh' mantenh', se ê' câ con'xêl [conhecel-o]? Mulh' câ con'xêl. "Bu câ lembrá um homi qui 'stab 'li doze ano passad', qui ordia doze óbo, êle comê só um metade di um óbo, êle ba pa' bóte?" Mulh' f'râl, "O sim! agó' já me lembra di bó." Ele pô mil pês' na mensa pa' mulh'. Mulh' néga racebi. Mulh' dal cont'. Lob' bira ta fazê conta. Conta importa tant' qui êle câ podê fazêl cont'. Mulh' lebal pa' justiça pa' juiz. Lob' fica triste. Lob' temb' um amigo chuma Dimon. Ele bá êle contal tud' 'quêle 'stori'. Juiz mand' chumâ Lob', êle mostral conta. "Bu tâ pagal ou não?" Juiz purguntal. Lob' bira ta tremê cu mêd', ê' câ pode papiâ. "Bu tem 'dibogad'? Bu tem qui jobê 'dibogad', ou 'm tâ mandâ b' pa' cadía pa' tuda bida." Lob' saí, êle 'contra cu Dimon'. Ele f'ral tud' qui passa. Dimon f'ral, "Ba bu f'râ juiz cuma bu tem 'dibogad'. Ami é bu 'dibogad'." Juiz f'râ Lob' pa' bem 'manh' pal 'manh' cu sê 'dibogad' ás nóbe hóras. Nóbe hóra Dimon câ 'par'çê. Lob' bira tâ tremê out'o bez. Juiz f'râl, "Bu merecê um tir' pa' bu f'râ bu tem 'dibogad', quant' qui bu câ tem." Meia hóra passand' ás onze, Dimon chiga, tarde. "E bó que é 'dibogad' pa' 'quêle malandr'? E esse que hóra qui bu tâ bem pa' tribunal?" Dimon respondêl, "'M bem tarde pamod' 'nha criad' 'staba tâ cosinh' um pouco di fába pa' bá simiâ." Juiz f'ral, "Torna f'ral out'o bez."—"'M bem tarde pamod' 'nha criad' 'staba ta cosinhâ fába pa' êle pôl na ord' di simial." Juiz f'ral, "Nunca b' câ oubi tal cusa qui dia qui fába cosid' nêce." Dimon respondêl, "Sima óbo cosid' ta t'râ pinton, assim fába cosid' tâ necê." Lob' tuma sê mil pês' que êle tenh' pagad' mulh'. Ele ba sê caminh' libre. Juiz mand' mulh' pa' cadía. Lob' f'râ Dimon, "'M tâ trabalh' pa' bó rest' di 'nha dias."—"Ami' é bu amig' belh'," Dimon f'ral; "chuma-m' tud' bez qui bu mestê-m'."

Sapatinh' corre par' 'li abaixo.
Quemqui sabê ma's, dixál cont'!

24.

> Era um belho cum belha cum bala belh'. Belho tâ metê pé, tâ t'râ. Belha tâ metê pé, tâ t'râ. De 'li pa' diante que 'sta quêle sabe.

Era um lob'. Ele bem bila 'ranjâ casament'. Ele f'râ Tobinh' cum' êle tâ ba casâ, e na cas' undi qu'êle 'ranja casament'. Na out'o sumana Tobinh' bem bila pa' 'quêle cas'. Tobinh' f'râ rapariga qui casta di homi qui ti' Lob'. "E câ homi capaz pa' bu casâ cu êle. Pa' 'm probâ bó êle, 'm tâ bem montado n'êle pa' bila. 'M tâ dâ tir' na 'spingard' pa' 'm fazê bó sinal." Tobinh' sabê cuma ti' Lob' gósta di car'i fresc'. Tobinh' mata porc', êle pind'râ carni na cas'. Entaõ êle manda chumâ ti' Lob' pa' bem ólhal. Ant's qui Lob' bem, Tobinh' 'marra um padaç' di tocinh' na pérna cu fininge. Quant' Lob' bem, Tobinh' f'ral, "Já 'm 'ranja tud' carni qui'm mestê pa' isse an'. 'M querê olhâ doutor pa' parâ-m' isse carni qui 'stâ saí-me na pé. 'M tâ dâbu cinc' libra di carni, si bu leba-m' pa' 'm bâ olha doutor." Ti' Lob' aceita. "'M tá dá nhô ma's cinc' libra si nhô dixa-m' pô sel' na nhô." Ti' Lob' aceita. "'M tâ dâ nhô ma's cinc' libra si nhô dixa-m' pô barbich'." Ti' Lob' aceita. "'M ta da nhô ma's cinc' libra si nhô dixa-m' pô nhô stribo cu spór'." Ti' Lob' aceita. Quant' ê's 'stá pront', Tobinh' 'panha sê 'spingard' riba di port'. Ti' Lob' purguntal, "Cusa qui bu ta fazê cu êle?" Tobinh' respondêl, "Si nu olha algum galinh' na caminh', nu tâ dál tir', nu tâ comêl." Quant' ê's chiga na logar di dâ tir', Tobinh' dâ um tir'. Ele f'râ ti' Lob, "'M matâ dous bead'. 'M sabê undi q'ê's caí, nu ta 'panhal oqui nu ta bem pa' tras." Ti' Lob' f'ral, "O bom rapaz! marca logar bem pa' nu podê 'panhal oqui nu tá bêm." Quant' qui ê's 'stá pért' di cas' di rapariga, Tobinh' dal cu spór' taõ rijo êle bua 'riba di porton; êle caí dent' di quintal di rapariga. Tobinh' dixê, êle 'marra ti' Lob' na figueir'. Gentes di cas' teneba jantâ pront', mens' post' undi qui ê's ta ólhâ Lob' saqued' na quintal. Tobinh' f'ral, "'Panha oss', bu bóta na quintal, bu tâ ólha cus' qu'é ti' Lob'." Rapariga bóta oss', Lob' 'rabatal. Quant' êle grital, Lob' puxa, êle rabenta cord', êle corre pa' fór'.

Lob' corre, êle ba cas', êle f'râ sê ma', "'M ta matâ Tobinh'. 'M tâ ba fazê um func' pert' di caminh' qui Tobinh' tâ bá urdinhâ bac' tud' dia. Ali 'm tâ matâ Sobrinh'." Out'o dia Tobinh' 'sta passâ p'ra lá, êle ólha func' que êle' câ ólhaba ant's. Ele frâ cu sê pesso' rijo, "Func', bó me é func'. Si algum cus' di furtâ 'stâ naquêle func', êle tâ balançâ na cum'ê'ra." Lob' qui 'staba dent' di func', êle balança cum'ê'ra. Então Tobinh' t'ra sê fusil, êle 'cende lumi, êle pô lumi na func'.

Lob' 'scapa, êle corre pa' cas'. Ele f'ra sê ma' cuma Tobinh' pô lumi na func'. Ele f'râ, "Mas 'inda 'm' tâ 'ranjal." Sê ma' f'ral, "Milhó' bu largal di mão. Bu câ ta 'ranjal." Tobinh' sabe cuma ti' Lob' 'stâ sê 'tras, êle manda Lob' recad' pa' ê's ba 'contrâ pa' ê's brigâ pa' cabâ esse quistão pa' semp'e. Lob' aceita. Tobinh' 'panha dous buli: êle inche um di sangue di cabrit', out'o cu leiti drumid'. Ti' Lob' é ma's grande, ma's forte qui Tubinh'. E's briga, briga, briga. Tobinh' sinte cuma Lob' ta 'çoutal, êle 'panha buli di sangue, êle dá Lobo cu êle, êle pupa rijo, "Tio Lob', nhô tuma cu'dad', nhô 'stá basâ mu't' sangue! Talbez nhô tâ morrê anti qui nhô 'caba esse g'err'!" Ti' Lob' 'frega mon na rost', êle ólha sangue. Ele f'râ, "Esse é câ nada, 'm tâ matâ bó im tud' cas'." Tobinh' 'panha 'quêle out'o buli, êle dal cu êle, êle f'râl, "Ti Lob', milhó' nhô tumâ cu'dad' pamod' esse 'gó' é miolo qui 'sta saí." Lob' 'fregâ mon na cabeç', êle spia; êle f'ra, "'Nhô' Sobrinh', 'panha fininge, bu 'marra-m' 'nha cabeç', bu leba-m' cas'. 'M câ tâ brigâ cu bó nunca ma'." Lob' chiga cas', sê ma' labal cabeç', êle ólha cuma sê cabeç' 'stá san'. "Bó é brut', 'nha filh', bu ta cuntinuâ cu esse rapaz."

'Nhô' Lob' cu sê ma' munda pa' out'o parte di cidade undi qui câ tem agu' di bibê. E's tinha só car'i salgad' pa' comê. E's 'sta cu sêde, sêde, toqui 'Nhô' Lob' câ pode comê ma's 'quêle carni salgad'. N'esse temp' Tobinh' acha um fonte. Tud' dia êle tâ corrê êle tâ bá bibê, êle ta comê bem tud' dia. Um dia ti' Lob' ba tras di Sobrinh', êle acha fonte. N'esse fonte tem um pédra grande, Tobinh' 'ngacha tras di esse pédra. Lob' com'ça bibê. Tobinh' qui 'stába tras di pédra com'ça tâ dal cu barra. Ti' Lob' spia pa' tud' banda, êle câ olhâ nada. Ele f'râ, "Talvez é esse chapé qui 'stá 'strobâ-m' bibê." Ele bóta chapé. Ele ba bibê out'o bez, Tobinh' dál cu barra. "E esse 'nha casac' talbez qui câ 'stá dixâ-m' bibê." Ele t'râ casac', êle furia. Ele ba bibê out'o bez, Tobinh' dál cu barra. "E esse calça talbez qui câ 'stá dixâ-m' bibê." Ele t'râ calça, êle furiâ. Ele ba bibê out'o bez, Tobinh' dál cu barra. "E esse camisa talvez qui câ 'stá dixâ-m' bibê." Ele t'râ camisa, êle furiâ. Agóra nu, êle com'ça bibê out'o bez. Tobinh' dal cu barra out'o bez. Ele corre pa' cas', êle f'ra sê sobrinh', "Já 'm achâ fonte, ma' um cusa n'esse fonte câ 'stâ dixâ-m' bibê." Tobinh' f'ral, "'M tâ f'rá nhô cusa qui nhô tâ fazê. Nhô ba cas' di rei undi qui tem mu't' pat'. Nhô pidi rei um pat', nhô trazê, nhô pôl naquêle fonte. Ele tâ matâ 'quêle cus', nhô tâ bibê agu'." Lob' ba cas' di rei. Ele f'ral, "'Nhô' Rei, tem um fonte undi qui 'm querê bibê, ma' um cus' dent' di fonte câ tâ dixá-m' bibê. 'M querê pa' nhô dâ-m' um pat' di nhô pa' matâ 'quêle cus'." 'Nhô' Rei dál pat'. Quant' 'Nhô' Lob' 'stâ tâ lebâ pat' pa' fonte, Tobinh' corre pa' diante, êle 'ngacha tras di pédra. Lob' bóta pat' dent' di fonte. Tobinh' 'longa mon di tras di pédra, êle péga pat' na nó, êle 'fogâl. Ti' Lob' ólha pat' tâ sacudi asa, êle f'râ, "Assim pata-ta pata-ta di me qui pegâ. Bu tâ matâ 'quêle cusa." Quant' pat' morrê, ti' Lob' grita, "Pata-ta mata 'quêle cus', 'quêle cus' mata pata-ta tambê'." Então ti' Lob' bibê.

Lob' bem cas', êle f'ra sê sobrinh', "Pata-ta matâ 'quêle cus', 'quêle cus' matâ pata-ta tambê'. Agó' cusa qui' 'm ta fazê?" Tobinh' responde, "Milh' cusa qui'm sabê pa' nhô fazê, nhô cosinh' pat' bem cosid', nhô dixal na fogon 'riba di lum'. Nhô ba deita, nhô drumi, na esse hóra 'Nhô' Rei 'stâ tâ drumi tambê', hóra qui nhô cordâ, 'Nhô' Rei tâ cordâ tambê'. Nhô lebal isse pat', nhô f'ral cuma 'Pat' matâ 'quêle cus', 'quêle cus' matâ pat' tambê', nhô olha di milh' cus' qui nhô pode fazê é cosinha pat', nhô trazel.'" Lob' cosinha pat', êle ba deita tâ drumi. Tobinh' 'panha cal'eron cu pat' fór' di cosinha, êle comêl tud', êle dixa só gordura. Ele 'fréga sê ti' Lob' bóc' cu gordura, êle 'frégal um oss' na dente. Lob' corda, êle ba d're't' di cosinha, êle câ acha pat'. Ele f'râ sê sobrinh', "Bu tâ dá-m' conta desse pat' p'undi que êle ba."—"Ti' Lob', nhô comel na sono, nhô câ sinti!" Raiba dá 'Nhô' Lob'. Tobinh' f'ral, "Nhô 'fréga mão na bóc', nhô sinti gordura. Nhô câ olhâ 'quêle oss' qui nhô tene pregad' na dente?" 'Nhô' Lob' purguntal, "Agó' cusa qui'm tâ f'ra rei?" Tobinh' respondel, "Milhó' cusa é f'ral berdade." Lob' ba ca' 'Nhô' Rei, êle f'ral, "'M botâ pat' na fonte, pat' matâ 'quêle cus', 'quêle cus' matâl tambê'. 'M cu'da milhó' cusa qui'm tâ fazê é cosinhal. 'M dixal na fogon, 'm bá deitâ, 'm drumi, 'm comel na sono, 'm câ sabê cusa qui'm fazê." Rei manda Lob' pa' disert'. Pa' 'quêle qui Lob' mora na disert' undi qui gente câ tem pamod' é câ gente.

25.

Era um lob' cu Xobinh'. Temba fom' na terr', ê's 'staba tâ jobê si ê's tâ achâ qui comê. 'Nhô' Lob' ba chigâ cas' di rei na dia qui rei 'staba tâ casâ sê filh'. Temba tres dia qui Lob' câ comê nada. Na cas' di rei êle bira tâ chorâ. Rei purguntâl, "Cusa qui bu tem?" Ele responde, "'M câ 'stâ chorâ pa' mi, 'm chorá pamode bu filh' 'stâ ba montâ na albard'." (Naquêle temp' câ temba sél' di pélle, temba só albard'.) Lob' f'ral, "'M sabê faze sél'." Rei f'ral, "Bom! 'm tâ t'râ dia di casament'. 'M tâ da bó um sumana pa' bu fazê sél' pa' nós tud'. Bu póde bá dent' di armazem, bu fazê tud' pélle qui 'sta lá im sél'." Lob' f'ral, "Bom, 'sta bom, 'm ta fazêl tud' na um sumana." Tud' dia pa' um sumana ê's tá passal tres balde di agu' pa' janéla di armazem pa' Lob', tud' dia Lob' comê pélle, êle tâ bibê isse agu'. Na dia di sét' quand' rei ba dent' di armazen êle acha só rab' di bac'.

Ele 'ranja out'o bez, êle pô dia di casament'. Ele conbida Xobinh' pa' sêr padrinh' di casament' pamode êle sabê 'ma Xobinh' ta conbidâ sê ti' Lob' pa' bem cu êle. Lob' ta bem caí dent' sê mon, êle ta achâ logar di 'çoutâl pa' 'quêle furt'. Xobinh' conbida Lob'. "Câ tem ninguem pa' bá comi só nho, ti' Lob'. Nhô é 'nha tio." Lob' f'ral, "'M câ pod' ba. 'M furta rei tud' sê pélle. 'M comê. 'M câ ta ba sê cas'." Xobinh' f'ral, "E milhó' nhô bai. Rei é homi ric'. Ele câ tâ' nportâ cu pélle. Já êle disquice d'êle." Lob' f'râl, "Bom, 'm tâ bá cu bó. Ma' 'm tem qui bá é bu cabal' pa' rei câ con'xê-m'. Unic' cus' qui 'm pidi bó pa' bu câ disquice di mi' oqui bu chiga lá, manda-m' pa' fór' balde inched' di oss'." Xobinh' aceita, êle com'ça tâ pô álbard' na Ti' Lob'. Lob' néga, "Câ bu pô 'quêle na mi, 'm câ tâ gardal."—"Ma' tud' ê's tem sél' na sês cabal'. Si'm câ pô um na nhô 'Nhô' Rei ta con'xê nhô." Dipous di Xobinh' pô' sél' na Lob', êle bira tâ pô freio na boc' di Lob'. "Câ bu pô 'quêle cus' na 'nha boc'! 'M câ ta pod' comê cu 'quêle cus' na boc'." Xobinh' f'ral, "'M tâ t'ral oqui nu chiga lá."—"Bom, pôl!" Dipous desse Xobinh' bira tâ pô 'spór'. Lob' néga, "'M câ gostâ di 'quêle cus', êle ta rachâ-m' 'nha barrig', 'm câ tâ comê ma's." Xobinh' f'râl, "'M câ tâ chuqi nhô cu êle. Tud' ê's ta pô 'spór'. Se 'm câ pôl, êle ta par'cê feio."—"Então pôl; ma' si bu usal na mi', 'm tâ matâ bó oqui nu bem cas'."

Lob' er' bom corredor. Quant' Xobinh' pertal rédia, êle dál cu 'spór', êle corre tam fase [English, *fast*] qui na 15 minut' êle 'staba na cas' di rei. Xobinh' 'marral na pé di arb' na port' rua. Out'o gente bem tâ subi, Lob' bira tâ 'grabatâ chão pa' ê's talbez cu'dâ 'ma é cabal'. Dipous criad' bira ta passâ cu comida. 'Nhô' Lob' pidi, "Dâ-m' algum cus' di comê! Dâ-m' algum cus' di comê!" Criad' responde, "Nu tá bâ f'râ 'Nhô' Rei cum' cabal' 'stâ 'li tâ papiâ!" 'Nhô' Lob' responde, "Não, não, câ bu f'râ nada!" Ma' ê's f'ra rei. Rei carraga sê 'spingarda, êle dá Lob' tir' dent' di olh'. Então Lob' puxa pa' tras na cord', êle rabenta cord', êle corre pa' fór'.

Quant' casament' passa, rei da Xobinh' vinti bac'. Xobinh' léba ê's pa' fór' na past'. Dent' di sois mez êle temba trinta cabeç'. Sê past' éra mú't' miud', êle muda pa' out'o logar undi Lob' pa' 'cas' 'staba. Quant' Xobinh' ólha ti' Lob', êle chuma, "Ti' Lob', 'm 'sta tâ jobê nhô! Ali bac' qui rei manda nhô desde qui nhô bem antes di casament'. 'Quêle tir' ê' câ éra pa' nhô, é tir' di casament'." 'Nhô' Lob' f'ra, "Mú't' bom, agó' bu é 'nha pastor di bac', mi' é patro. 'M ta dabu um pa' cada trinta pa' bu urdinhâ pa' bó." (Tud' trinta tinha bizerro.) Lob' so [from English *so*] dususperad' qui êle mama vinti e nobe bac', anti' di Xobinh' com'çâ urdinhá sê um bac'. Lob' pidil, "Da-m' 'quêle bu bac' pa' 'm urdinhá, 'manhã 'm ta dá bó dous bac'." Xobinh' cu mêd' de Lob', êle dál sê bac'. Out'o dia Lob' dâ Xobinh' dous bac' prêt', ma' ante Xobinh' com'çâ urdinhá, Lob' cába urdinhâ sê bac'; êle f'ra, "'Nhâ Sobrinh', da-m' q'ê's bac' prêt' di bó pamod' léit' di bac' pret' é mú't' doç', 'manhã 'm ta dá bó tres." Out'o dia Lob' dá Xobinh' tres bac' branc', ma' antes qui Xobinh' com'ça urdinhâ ê's, Lob' já cába urdinhâ di d'êle; êle f'râ, "Xobinh', dá-m' q'ê's bac' branc' di bó pamod' leit' di bac' branc' é sima coria. 'Manhã 'm ta dá bó quat'." Xobinh' f'ral, "Ja tem três dia qui 'm câ comê nada. 'M 'stá cu fome. 'M câ tâ dâ nhô ê's." Lob' responde, "Tud' esse bac' é di mi." Ele 'çouta Xobinh'.

Xobinh' corre pa' um cutel', 'Nhô' Lob' bira ta mamâ bac' branc'. Dipous então Xobinh' grita, "Si bu 'sta jobê 'quêle cabal', olh' furad', bu ta achal lá p'ra baix' naquêle rubeira ta urdinhá bac' branc'!" Lob' pára mamâ, êle spia pa' riba. Ele chuma Xobinh', "E 'quêle rei qui 'stá tâ purguntâ pa' mi?" Xobinh' ca respondel, ma' êle chuma out'o bez, "Corre, corre, si bu querê pegal! E corredor. Si bu câ corre face, bu câ tá pegal!" Lob' larga bac', êle com'ça tâ corrê. Xobinh' grita out'o bez, "Milhó' bu corre face! Si êle chiga lá p'ra ba'x' pa' be'ra mar, bu tâ perdel! E um bom nadador, bu câ capaz di pegal dent' di mar." Lob' corre p'ra ba'x' pa' prai'. Ele câ sabê nada, ma' êle oubi Xobinh' f'ra, êle cu'da já êle sabê nadâ, êle bua dent' di mar, êle fóga. Xobinh' bem p'ra ba'x' di cotel', êle tuma 'quêle bac', êle tuma bac' pa' sê pesso'.

Sapatinh' corre pa' rubeira ba'x', rubeira 'riba. Quêle qui cu'da êle sabê milhó', êle conta' 'go'ssim!

25 (*a*).

Temba um lob'. E' pidi Deus pa' dal raméd' p'ê' [para êle] cumprâ um vaca p'ê' tâ pô sê leite cu farél' p'ê' tâ comê. E quando ê' tem, Xibinh' ja querê tomál baca. 'Quêle dia ê' ólhal baix' di baca tâ urdinhâ. Ele f'râ 'Nhô' Rei pa' corr' cu sê basalos porque alem baxul baca tá urdinhâ. Depois ê' labanta cabêc', êle f'râ, "Bu câ podê sêr sima mi que sata f'lâ, 'nha baca qui 'm pidi 'Nhôr Dê's pa' dâ-m' pa' 'm tâ comê cu 'nha farél'." E' torna 'nbaxa tâ urdinhâ. Tobinh' torna f'lâ, "O 'Nhô' Rei! nhô manda tud' basalos corr' se 'tras'." E' firma, ê' corre. Ele f'râ 'Nhô' Rei pa' corr' porque êle tem geito tâ corr' indre'to mar. E' corr', ê' da' dent' mar, chufu. Xibinho fica cu baca.

26.

Era um mulh' temba tres filh'. Quant' êle 'staba tâ morrê, êle chuma ê's. "Bem 'li, 'nha filh'! 'M 'stâ morrê," êle f'ra dous filh' ma's belh', "'m querê pa' nhôs fazê cusa qui for qui nhôs irmum ma's nob' pedi nhôs." Dipous êle morre. Rapaz môra cu sês dona. Um dia João, ma's belh', f'ra 'quêle out'os, "Nhôs dous ba pa' fóra cortâ lenh'. Mim ta ficâ na casa pa' 'm fazê algum cusa di comê pa' dona." Frigajonsi' f'râ, "Mi qui ta ficâ na casa." José, irmum di sugund', f'râ, "Dixal ficâ! Bu câ lembra cusa qui noss' ma' f'râ nu ante qui êle morrê pa' nu oubi cu êle?" João cu José ba pa' fóra, e Frigajonsi' fica na casa. Ele cosinh' pápa, e êle cosinhal rix' [rija] sima pédra. Ele chuma, "Labanta, dona! Bu 'stá fraco pamodi falta di comê, comê esse pápa!"—"O 'nha filh! 'm câ podê come esse comê."—"Cala boc', dona! milhó' bu comêl." Ele bira ta comêl di bagar. Frigajonsi' 'panha culhe' di panél', êle rochal pápa na gargant', êle fogál, êle morrê. Dipous êle encostal tras di port', êle pôl canhote na boca. Quant' qui dous irmum bem casa, ê's ólha belh' saqued' na beira di port'. "Noss' dona 'sta bom 'inda. Ele tâ cosinh' 'inda pa' nós," um f'râ pa' out'o. João bira ta lebâ sê feixe di lenha pa' dent', mon encosta na bélh', êle rabida pé pa' 'riba. Frigajonsi' grita, "Ja bu matâ noss' dona!" João f'ral, "Bem bu bem 'nterral." Frigajonsin' f'ral, "Bu matal, bu querê pa' 'm ba 'nterral!" Ele 'nbrulhal na 'steira, êle saí pa' fóra cu êle. Sê dous irmum ba sê 'tras. E's ba chiga n'um casa undi qui temba fést'. Frigajonsi' pô corpo na chon, êle ba pa' 'riba pa' casa. Frigajonsi' purguntal, "Boa noute, cumo bu fést' 'sta?" Ele respondel, "Bom, ma' nu tem fal' di car'."—"'M tene um porco lá qui 'm tâ podê bendê bu. 'M tâ bendêl pa' vinte mil reis." Home' dál dinheir'. Ele bai sê caminh'. Quant' home' acha mulh' mort' na 'steira, êle chuma Frigajonsi'. Frigajonsi' respondel, "Cusa qui bu 'sta chumâ-m'? Ja bu matâ 'quêle mulh', bu querê pa' 'm bá 'nterrál?"

Frigajonsi' cu sê irmum bai. Dipous um pouco ê's chiga n'um mandioceira; Frigajonsi' bira ta mondâ; oqui êle chiga beira di cada rêgo, êle ta 'rincâ um pé di mandioca pa' êle comê. Sê irmum f'râ, "'M podê fazel tambê'. Sima êle câ matal, ê' câ tâ matâ nu." E's monda mandioceira, e ê's comê mandioca 'té tarde. 'Quêle nout' Gigante Brab' bem. Ele purgunta Frigajonsi',' "Quemqui mandâ bu pa' bu mondâ 'nha mandioceira?"—"Ninguem, 'm olhal mestê mondâ, sê dono tem qui paga-m' pa' 'nha trabalh'." Gigante Brab' f'râl, "'M câ tâ pagâ bu."—"Sim," Frigajonsi' insisti, "bu tem pa' pagâ-m'."—"Mu't' bem. Léba esse bilhete pa' 'nha casa, bu tâ racebê bu dinheir' lá." Na bilhete êle f'râ sê mulh', "Ali bai tres ladron qui 'm pegâ na 'nha mandioceira. Mata ê's, bu cosinhâs pa' sirbí pa' ceâ. 'M tâ lebâ 'nha compadre pa' casa pa' ceâ." João tomâ bilhete. Frigajonsi' f'râl, "Dá-m' 'quêle bilhete." João néga dál, ma' Frigajonsi' insisti. José f'râ, "João, dál bilhete. Lembra cusa qui noss' ma' f'râ nu." Frigajonsi' sabêba lêr, 'quê's out'o câ sabêba. "Oubi cusa qui gigante escrebê a noss' ruspet'. 'Tuma esse tres ladron di mandioca, matâs, bu cosinhâs pa' sirbi pa' ceâ. 'M tâ lebâ 'nha compadre pa' bâ ceâ.'" Frigajonsi' f'râ, "'M tâ escrebê out'o bilhete. ''Nha mulh', ali bai tres home' qui trabalh' na 'nha mandioceira. 'M querê pa' bu matâ noss' milh' bizer' e dás bom ceâ. Oqui ê's ba pa' cama, bu cobris cu 'nha colcha di séte risco.'" Quand' mulh' lêr bilhete, êle matâ milhó' bizerro pa' sês ceâ, mandas pa' cama drumi baix' di colcha di séte risc'. Quant' gigante bem casa, êle f'râ sê mulh', "Cumode [Que modo]? Ja bu matâ ladrons?" Ele mostral bilhete. "Agó' ê's tâ matâ me só si 'm matâs esse noute."

Gigante Brab' temba tres filha. E's já baba cama, cada um d'ê's pô boné brumélh' [vermelho] na cabeç'. Frigajonsi' labanta, êle pô na sê cabeç' ama' na sê irmum. Gigante Brab' móla sê 'spada, êle bem, êle' ólha boné brumélh' na cabeç', êle cu'da é sê filha, êle passa, êle córta sê tres filha cabeç'. Rapaz fiji pa' fóra. Frigajonsi' chuma Gigante Brab', "Ai, Gigante Brab'! 'm furtá b' bu mandioca, 'm fazê b' matâ bu bizer' pa' 'nha ceâ, 'm fazê b' dâ-m' bu colch' di séte risco pa' 'nha cama, agó' 'm fazê b' matâ bu tres filha! Out'o bez 'm tâ matâ bu!" Gigante Brab' f'râl, "'M tá 'ranjá b'!" Frigajonsi' f'ral, "Mi qui tâ 'ranjâ b' prumer'!"

Tres irmum ba, ê's chiga na casa di rei. Rei fazê Frigajonsi' jardineir' e sê irmum guard' di porc'. E's dous 'panha invéja di Frigajonsi'. E's f'râ rei, "Bu sabê cusa qui Frigajonsi' 'stâ ralhâ? Ele' f'ra 'ma é capaz di trazê bu cabal' di Gigante Brab'." Rei purgunta Frigajonsi', "Frigajonsi', bu irmum f'râ cuma bu f'râ bó é capaz di trazê-m' cabal' di Gigante Brab'."—"'M câ f'râ, ma' si 'nha irmum f'râ, já 'm f'râ tambê'." Ele bai undi qui gigante tene sê cabal' guardad' cu séte companhia di soldadi. Frigajonsi' bisias [vijiar] toqui ê's drumi. Dipous êle bua 'riba di cabal', êle prégal spóra, êle 'scapa di tir' di soldadi.

Out'o dia sê irmum f'râ rei, "Bu sabê cusa qui Frigajonsi' 'stâ ralhâ? Ele f'râ cuma é capaz di trazê bu colch' di Gigante Brab'." Rei purgunta Frigajonsi', "Frigajonsi', bu irmum f'râ cuma bu f'râ bó é capaz di trazê-m' colch' di Gigante Brab'."—"'M câ f'râ, ma' si 'nha irmum f'râ, já 'm f'râ tambê'." Disse bez Frigajonsi' saí ma's tarde, êle chiga na porta di gigante, êle bira um gat'. Ele meia na porta. Mulh' di gigante f'ral, "E nosse gat' qui perdê qui 'stâ meiâ." Mulh' abri port', dixal entrâ, e dal di comê. Gigante Brab' cu sê mulh' ba pa' cama, ê's cubri cu sês colch'. Gat' ba na beira di cama na band' qui mulh' 'staba de'tad' ta drumi, êle puxa colch' di Gigante Brab'. Gigante Brab' f'râ sê mulh', "Câ bu puxa esse colch'!" Ele ba cu son' out'o bez, gat' torna puxa colch'. "'M f'rab câ bu puxa esse colch'. Se bu torna puxal, 'm tâ bóta na mê' di casa!" Gat' torna puxal. Gigante cu raib', êle róla colch', êle bóta na chon. Gat' rabatal, êle bira tâ bai. Quant' êle chiga na porta, papagaia grita, "Gigante Brab', bu câ sab' cuma Frigajonsi' ja 'panha bu colch', j'êle ba cu êle?" Gigante pupal, "'M 'ranjâ b' 'inda!" Frigajonsi' respondel, "'M tâ 'ranjâ b' prumer'!"

Out'o dia pal'manhã sê ermums f'râ rei, "Bu câ sabê cusa qui

Frigajonsi’ sata ralha? Ele f’râ cuma é capaz di trazêb’ papagaia di Gigante Brab’ qui tâ dibinh’ pa’ êle.” Rei purgunta Frigajonsi’, “Frigajonsi’, bu ermums f’râ cuma bu f’râ bó é capaz di trazê-m’ papagaia di Gigante Brab’ qui tâ dibinh’.”—“’M câ f’râ, ma’ se ’nha ermum f’râ, já ’m f’râ tambê’.” Quant’ Frigajonsi’ chiga casa di Gigante Brab’, êle cu sê mulh’ ’stab’ pa’ fóra. Frigajonsi’ ’ngacha n’um cant’ sucur’ [escuro]. Gigante Brab’ cu sê mulh’ bem casa, ê’s ba déita. Frigajonsi’ saí, êle bira tâ pô mon na papagaia, Papagaia f’ral, “T’râ mon di mi, mon di nég’o, ’m câ tá guardal, Frigajonsi’.” Gigante Brab’ f’râ, “Papagaia, câ bu lumiâ [nomear] ’quêle nome na ’nha casa. Se bu torna lumiâ ’quêle nome, ’m tâ labanta, ’m tâ matâ bu.” Frigajonsi’ longa mon out’o bez p’êle pegal. Papagaia f’ral, “Quéta, quéta, Frigajonsi’, quéta!” Gigante Brab’ labanta, êle discobri cuma é Frigajonsi’. “O malandr’! Agó’ já ’m ’panhâ b’!” Ele ’marra Frigajonsi’, êle intréga sê mulh’. Ele f’râ mulh’, “Matal, bu t’râ figo [figado], bu pind’râ ’ribal port’. ’M tâ conbid’ ’nha compadre pa’ nu dá graç’ a Deus ant’ qui nu entrâ casa.” Gigante Brab’ anton ba pa’ fóra pa’ conbidâ sê compadre.

Mulh’ ’panha machad’ pa’ êle rach’ lenh’. Ele câ podê rachal. Frigajonsi’ bira tâ chorâ. Mulh’ f’ral, “E brigonh’ pa’ bó pa’ bu chora ’sim.”—“’M câ ’stâ chorâ pa’ mi’, ’m chóra pa’ bó. Bu câ ta podê rachá lenh’ cu ’quêle bu mon fin’. Olhâ bu ta spromental [experimental-o] qui fazê-m’ chorâ. Se bu dismarra-m’ ’nha mon, ’m tâ rachâ bu êle. ’M tâ mostrâ b’ cuma home’ é home’.” Ele dismarral mon, êle ’panha machad’, êle dá na tronc’, lasca bua. Mulh’ ba ’panhâ esse padaç’ qui bua, êle bem pôl sê diante. Sima êle’ ’nbaixa p’êle pô lenh’ sê diante, Frigajonsi’ dál cu machad’ na pescoç’, êle cortal pescoço. Dipous êle cosinhal, êle pô sê figo ’ribal port’, êle pô oss’ ’ribal cama, êle cubri. Ele f’râ papagaia, “Bó bu tem pa’ f’râ-m’ oqui Gigante Brab’ tá bem casa. Se bu câ f’râ-m’, ’m tâ matab.” ’Sim qui papagaia f’ral cuma gigante sata bem chiga, Frigajonsi’ ’panha papagaia, êle dá caminh pa’ casa di rei. Gigante Brab’ chiga cu sê compadre. Gigante Brab’ longa mon, êle ’panha figo, êle t’ra um dentad’, êle da sê compadre padaço. Gigante f’râ, “Graças a Deus ’inda que tarde nu ’panha ’quêle malandr’!” Compadre chuma sê comadre. Gigante Brab’ f’râl, “O câ nhô chumal, êle ’sta tâ discançâ. Ele débe ’stâ cançad’, êle trabalh’ rix’ p’êle matâ, p’êle cosinh’ ’quêle ladrão. Bem nu, bem ’sintâ, nu comêl. Graças a Deus nu ’panhal!” Compadre chuqi sê garf’ dent’ di guisad’; êle saí cu mama di mulh', êle f'râ, "Era home' ou mulh'?"—"O êle éra gord', êle temba mama sima mulh'! Ele é Frigajonsi' cert'!" Dipous qui ê's comê, ê's fuma. Compadre f'râ cuma êle ta labantâ sê comadre. Ele labanta cobert' di cama, ê's ólha oss'. E's 'sinta, ê's chorâ.

Out'o dia pal'manhã sê ermums f'râ rei, "Bu sab' cusa qui Frigajonsi' sata ralhâ? Ele f'ra cuma é capaz di trazêb' Gigante Brab' 'li na bu casa." Rei responde, "'M câ tem cuma êle f'râ isse!"—"Chumal, bu purguntal." Rei f'râ Frigajonsi', "Frigajonsi', bu ermum f'râ 'ma bu f'râ bó é capaz di trazê-m' Gigante Brab' 'li na 'nha casa."—"'M câ f'râ, 'ma' si 'nha ermums já f'ral já 'm f'râ tambê'." Frigajonsi' pidi rei pa' dal um barril cu tamp' e fichadura. Ele tuma esse barril, êle bai, êle 'panha tabac', êle préga na olh' toqui olh' bira brumelh', agu' tâ bazâ, êle bisti um roupa belh'. Ele léba esse barril' pa' casa di Gigante Brab'. Quant' êle chiga pert' di casa, êle pô barril na chon, êle chuma, "O 'nha amig'! 'm 'sta cu séd'. Nhô câ podê trazê-m' bibê?" Gigante Brab' trazel agu'. Ele bibe. Dipous ê's bira ta conbersâ cu companheir'. Gigante Brab' bira ta contal ruspet' di um home' qui chuma Frigajonsi'. "Ele furtá-m' 'nha mandioc', êle furtá-m' 'nha cabal', 'nha colch', 'nha papagaiha, e êle mata 'nha filh' e mulh'. E um diab'."—"Câ bu conbersa comi ruspet' diquêle home'," respondel Frigajonsi', "êle fazê-m' amesma cousa. Spia cumo êle dixa-m'! Olha 'nha olh' buzud' [vaẓado], esse roupa belh'! Sima bu olhâ-m', assim qui êle dixa-m'." Gigante Brab' respondel, "E um diab'." Frigajonsi' f'ral, "Esse mund' é câ logar pa' nós. 'M tâ f'râb' cusa qui nu ta fazê. 'M tâ metê n'esse barril, bu ta róla-m' um pouco, 'm tâ saí, bu ta entrâ, 'm ta rolâ b' tambê'." Gigante Brab' f'ral, "'Xa-m' [deixame] entrâ, bu rolá-m' prumer'." Gigante Brab' méte dent' di barril. Frigajonsi' pô táp' na barril, êle ficha, êle lacra. Ele f'râl, "Gigante Brab', já 'm f'rába cuma 'm ta 'ranjaba bó!" Frigajonsi' róla isse barril pa' casa di rei. Ele bira ta ba ta 'subia [assubider]. Ele f'râ rei pa' fazê lume na fornalh'. E's bóta esse barril dent' da fornalha. Ele queima, êle bira cinza. Rei léba esse cinza pa' 'grexa pa' padre ba benzê. Tud' cinza qui ê's usa e até hoje ê's 'sta ta usal é cinza di Gigante Brab'.

27.

Um dia Coelh' ólha um grande 'lifante. Ele bá pa' êle; êle f'râl, "'Nhô' ti' 'Lifante, bu tem pé grande, bu débe sêr forte." Ele péga 'Lifante na pé; êle f'râ, "O qui pé tamanh'!" 'Lifante f'rál, "O atribid'! cusa qui da-m' gana é dá bu bafatad'." Coelho respondel, "Bu sabê cusa qui da-m' gana di fazê é pô bu esse cord' na barriga'." (Coelh' teneba corda rolad' na mon.) 'Lifante f'ral, "Cusa qui bu f'râ? Pamode bu querê pô cord' na 'nha barriga?"—"Pa' 'm 'rastâ bu p'ra ba'x' pa' mar e botâ bu dent' d'êle."—"'M querê olhâ bu 'rastâ-m' pa' mar. Pô-m' cord' na barriga, bu spromente." Coelh' pô 'Lifante cord' na barriga, êle bira tâ bá pa' beira mar. Ele f'ral, "'Nha Ti', oqui bu sinti-m' tâ puchâ rijo, bu pux' tambê', pamod' si bu câ puxa-m' ta 'rastâ bu pa' mar." 'Lifante 'sinta, êle aguenta corda. Dipous Coelh' ba pa' beira mar undi que êle ólha Baleia. Baleia f'râl, "Cusa qui bu querê 'li?" Coelh' respondel, "'Nha tia Baleia, cusa qui da-m' gana é puchâ nhâ pa' terr'." Baleia f'râl, "'M querê olhâ bu fazêl!" Coelh' pộl laç' na rab' di Baleia, e Baleia bira ta puchâ pa' fóra. 'Lifante f'râ, "O qui desgraç'!" Ele pô tud' força na cord'. "O qui desgraça 'quêle Coelhinh' satâ puxâ-m'." Ele pux' pa' tras, êle 'rasta Baleia na terr'. Baleia grita, "Qui disgraça! O qui disgraça 'quêle Coelhinh' qui 'sta puchá-m' 'sim." Ele pucha out'o bez, êle 'rasta 'Lifante pa' beira mar. 'Lifante grita, "Disgraç'! Disgraç'!" Baleia oubil, êle bem pa' beira terr'. E's ólha cumpanheir'; ê's f'ra cumpanheir', "'M cu'da é 'quêle Coelhinh' qui 'staba lá puxâ contr' mi." Dipous 'Lifante f'ra Baleia, "Bó bu pertence mar, mim pertence terr', mi ba sê 'tras." Coelh' qui 'staba tras di um cutel' bira tâ ri di ê's. Ele oubi-s, êle corre, êle ba unde qui 'stába de'tad' um cabê'ra [caveira] di cabal'. Ele entra dent' êle. 'Lifante bem ta pass'; êle' f'râ cabê'ra, "Bu olha um coelh' pa' esse band' p'ra 'li?" Cabêra respondel, "Câ bu lumiâ-m' sê nome! Quant' êle bem p'ra 'li êle pontâ-m' sê dédo, êle fazê-m' sima bu olhâ-m'." 'Lifante f'ral, "Se bu olhal out'o bez, câ bu f'ral pa' und' 'm bâ." Ele bira ta corrê. Coelh' saí di cabê'ra; êle pupa, "Ti' 'Lifante, 'm 'sta bâ bu 'tras!" 'Lifante pupa; êle f'râl, "O rab' sêc'!" Ele cuntin'a [continua] tâ corr'. Ele corr' tam longe qui' hoje nu câ tâ olhal.

28.

Era um home' que temba só um filha. Era bonit', rapaz tâ bába sê cas' pa' ba olhâl. Sê pá' câ gosta, êle fichal na quart' êle só. Ele temba quinze ano di idade. Um dia sê pá' ba pa' fór', êle f'ra sê mulhê' pa' câ dixal saí pa' fór'. Ma' câ temba agu', êle manda rapariga pa' ba 'panhâ agu' na fonte. Na cinc' minut' êle 'staba prenha. Sê pá' sabêl, êle bótal fór' di cas', êle diserdal. Ele fica cu brigonha, êle bâ morâ lá pa' fór' longe di sê ma' cu pá'. Quant' chiga temp', minin' nêce. Ele passa miseria, ma's êle tomál cu pac'encia. Sê filh', José, cria, êle pôl na 'scóla. Tres dia na 'scóla, êle bem cas'; êle f'ra sê ma' cuma ja êle sabe tud' que ta inxinâ naquêle 'scóla. "'Scóla qui'm querê bá é 'scóla qui'm ta 'xiná furtâ." Sê ma' fica triste, pamod' êle temba cuma sê filh' tâ 'judába êle algum dia.

José ba 'scóla di ladrons. Dent' di trinta dia êle sabe ma's que méstre. Um dia méstre manda um di milh' rapaz pa' bá furtâ, pamod' ê's câ temba nada qui comê. Esse rapaz bem pa' tras sim 'nhum cus'. José f'ral, "Milh' bu mandâ-m' mi." Méstre f'ral, "Não bó! bu câ sabê bastante." E's ólha tâ bem na caminh' um homi c'um boi na córd'. José f'râl, "Mim tâ bá tumâ 'quêle homi 'quêle boi." Méstre f'ral, "Se bó é capaz di tomâ 'quêle homi 'quêle boi, bu ta probâ-m' cuma já bu sabê tud' qui bu meste sabê." José saí, êle 'panha um pé di sapat' di prat'. Ele ba diante di homi qui 'stába tâ bem cu boi, êle bóta esse sapat' na caminh', êle ingacha. Homi ólha esse sapat'. Ele f'râ, "O qui bonit' sapat'! Si éra um pare, 'm tâ lebába 'nha filh' êle. (Sê filh' 'stába pa' casâ, êle ba toma esse boi pa' bem sirbi na fést'.) 'M câ tem 'nhum cus' qui fazê c'um pé di sapat'." José corre pa' diante out'o bez, êle pô só pé di sapat' na caminh'. Ele f'râ, "Agó' já êle' fazê um pare, 'm tâ 'marrâ esse boi 'li, 'm tâ bá pa' tras jobê 'quêle out'o pé. 'M tâ fazê um pare pa' 'm labâ 'nha filh'." José córta cord' desse boi, êle léba boi pa' sê méstre. Sê méstre dál cart'.

Quant' qui dono di boi bem, êle acha boi já bá. Ele cu'da boi nhame córda. "Ele bá pa' curral. 'M tâ bá 'panhâ 'nha carne'r' grande. 'M tâ lebá pa' cas'." José mata boi, êle tuma pélle di boi, êle bisti cu cabeç' cu cor' sima boi. Ele ba 'sperâ homi na caminh', p'unde qui homi 'staba tâ bem cu carne'r'. Ele fazê sima boi, êle bomba. Homi f'ra, "O ali 'nha boi! Bu cu'da já bu 'scapába; mas 'm tâ 'marrá esse carneir', 'm tâ bá pegâ bó." Esse homi tâ passába n'um mat' di pulgueira. Quant' êle saí, José dá bolta, êle desmarra carneir'.

N'esse temp' homi 'stâ' tâ bá buscâ porc' pa' bem sirbi n'esse casament'. Nobidade êle oubi cuma esse rapaz é ma's ladron qui sê méstre. Então José bisti pélle di carneir', p' êle 'nganâ isse homi. Disse bez homi câ spiâl; êle ba sê caminh' cu sê porc'. José f'râl, "O bu cu'da bó é sabid', 'm tâ bá tumâ bó esse porc' 'inda." Homi mata isse porc', êle sargal [sangral], êle pôl na cas' qui só êle qui tâ bá. 'Quêle noute ê's oubi um gat' tâ meia na port'. Mulhê' f'râ, "'M tem mu't' rat' 'li. Deus manda nu gat' pa' bem matâ ê's." Homi f'ral, "Mulhê', milhó' bu tuma cu'dad', talbez é 'quêle marot' di José."—"Bó é doud'. Cumo' qui alguem tâ birâ gat'?" Mulhê' f'ral, "E impossibe." Mulhê' fazê cama pa' gat'. Dipous ê's bâ deita, ê's drumi. José entra na cas' di carni, êle 'panha isse barril di carni, êle ba cu êle. Pal'manhã ced', homi ólha port' di cas' abert', porc' já ba. Homi f'râ, "Carga é pisad', 'inda 'm tâ pegal na caminh', na 'nha caminh' di curral." Homi saí pa' fór' pa' bâ gobernâ sê' limaria, êle chiga na um cutel', êle ólha José p'ra baix' na ladê'ra. Ele pupal, "Pôl na chon! Pôl na chon!" José bóta barril di carni, êle corre. Ele bá cas' di pastor. Ele f'ra mulhê', "Bu marid' manda-m' pa' bu mandal um di bu bistid' êle ba dá um mulhê' que êle "contra nu." Mulhê' dal bistid'. Ele bisti di mulhê', êle ba tras disse homi, êle saí naquêle alt'; êle f'ra homi, "Marid', já bu pegál?"—"Sim, já 'm pegal."—"Dixa barril, bu ba gobernâ 'limaria. 'M ta lebâ barril cas' mi." Homi dixa barril, êle ba gobernâ 'limaria; José 'panha barril, êle léba sê méstre.

José 'contra cu Lob' na caminh' cu mile dozentos cabeç' di gad' pert' di um cas' qui 'staba tâ fazêd' balhe [baile]. José f'râ Lob', "E's querê pa' nhô bá tocâ ê's." Lob' é desusperad', êle dixa bac', êle ba. Ele f'ra's, "'M câ tâ tocâ toqui nhôs da-m' comê cu bibê toqui 'm fartâ, entaõ 'm tâ tocâ nhôs bom péç'." José bisial [vegial-o], êle 'sinta tâ comê, êle corre, êle 'panha bac' di Lob'. Ele léba cas' pa' sê ma' qui já mu't' an' qui êle 'staba tâ bibê na miséria.

29.

Quant' qui rapaz tuma carne'r', êle léba sê méstre. Sê méstre f'râ, "Bó é sabid' rapaz. Bó é ma's sabid' rapaz si bu pode t'râ óbo baix' di pardal." Spericanhota f'ral, "Bu câ ta fazel bó bu pesso'."—"Bu querê olha-m' fazêl? Ba dent', bu 'panha um par di trósa [English, *trousers*] qui 'sta lá, bu trazê-m'." Antes qui rapaz trazêl trósa pa' fór', êle corta b'rac' na algibe'r'. Méstre f'ral, "'M tâ pô pardal ób' dent' di 'nha algibe'ra. 'M ta subi 'quêle arb' sim êle balançâ. Pardal câ tâ sabê si'm 'stâ na êle. 'M tâ 'panhâ tud' sê ób', êle câ tâ buá." Ele subi 'riba di arb', êle 'panha tud' quat' ób', êle pô dent' di sê algibe'r'. Ob' 'scapa, caí; Spericanhota 'pára êle, pô dent' di sê algibe'r'.

Méstre f'ral, "Ja bu olha assim qui tâ trabalhad'. Bu ta podê faze esse?"—"Méstre, bó é sabid'; ma' alguem qui t'râ ób' dent' di algibe'r' di homi sim êle sabê é ma's sabid' 'inda. Ali ób' qui bu furta pardal." Méstre crama [esclama], "Bó é ma's sabid' qui mi! 'M câ tem ma's qui fazê cu bó."

Rapaz bem pa' tras pa' cas' di sê pá'. Sê pá' purguntal, "Ja bu 'xina cusa qui bu ba 'xina?"—"'Nhor, sim." Sê pá' f'râl, "Pa' bu proba-m' êle, trazê-m' um pouc' di dinheir'." Cada noute pa' tres noute êle ba furtâ, êle trazê cas' sac' di dinheir' di cas' di rei. Sê pá' fica mu't' contente. Rei purgunta saib' cumo qu'êle tâ fazê p'êle pegâ esse ladron. Saib' f'ral, "Só um mode qui bu ta pegal, é cu barril di alcatron cu dinheir' di 'riba." Na quat' noute sê pá' f'ra 'ma êle querê ba cu êle p'êle bá 'judal furtâ. Sê filh' pidil, "Câ nhô ba! 'M câ querê pa' nhô bá. E's tâ pegâ nhô, 'm ta perdê 'nha bid' na cont' di nhô." Ma' sê pá' rabéla na bâ. Na ba qui ê's 'sta ba, ê's ólha barril. Rapaz f'ra, "'Quêle é ratoér' pa' rat'. Nhô 'spéra 'li quet'! 'M ta fazê tud' trabalh'." Ele ba pa' diante, êle dixa sê pá' pa' tras. Sê pá' ólha dinheir' dent' di barril. Ele bua dent' di barril p'êle 'panhâ, êle péga na alcatron 'té pescoç'. Quant' êle bem pa' tras, êle ólha sê pá' pregad'. Ele f'ral, "Pá', 'm sabê 'ma nhô é dususperad'. Agó' nhô tâ ficâ lá." Ele puxa um nabalh' grande qu'êle temba cu êle, êle cort' sê pá' cabeç' fór'. Ele leba cas' cu êle. Ele f'ra sê ma', "'M ta ba 'nterra cabeç' di 'nha pá' 'li dent' di quintal. Pa' cusa qui contice, câ nhâ f'ra."

Out'o dia gente di rei acha corp' sim cabeç' dent' di barril, roupa tud' pret' di alcatron, ê's câ pod' con'xêl. Rei manda f'râ saib' cuma j'êle péga ladron ma' êle câ sabê quem é nim p'undi qu'êle ta mora. Saib' f'ral, "Pôl cord' na pé, bu manda 'rastal na rua. Sê gente tem pa' chora, 'quêle qui chora é sê gente." E's bira ta 'rastâ corp', mulhê' di homi ólha, êle com'ça tâ chorâ. Ele oubi sê ma' tâ chorâ, êle corr' de quintal, êle corta sê déd' na sep', êle pupa rijo, "Ma', ma', 'm corta 'nha déd'! 'M cort' 'nha déd'!" Homi qui 'stába tâ 'rastâ corp' oubi chorâ, êle bem pa' dent.' E's f'ra, "E esse qui lugar." Rapaz f'ra, "'Nha ma' chora pamod' 'm corta 'nha déd'." Home's bem pa' tras pa' rei, ê's raporta cuma ê's câ ólha ninguem ta chorâ sinan um mulhê' qui 'stába tâ chorâ pamod' sê filh' corta um déd'. Rei manda out'o bez p'undi saib'. Saib' f'ra, "'Inda tem out'o um mode. Pô corp' na 'gréxa, bu pô soldad' di guard'. Gente di homi cert' tâ spromentâ t'ral pa' ba 'nterrâ." Rapaz 'panha um butija di ginébra, êle pô tabac' na êle, êle léba cu êle pa' 'gréxa. Ele f'ra sintinel', "Amigo, bu tene frio, bu gosta di tuma um grog'?" —"Nu gósta di grog' ma' si ninguem câ olhanu. Nu 'sta 'li tâ bisiâ pa' nu olha gente qui furta dinheir' na cas' di rei." Rapaz t'ra sê garaf' fór' qui êle tenêba baix' di casac'. Cada um di soldad' tuma um grog'. E's pisada, ê's 'ngosta na parêde, ê's drumi. Rapaz f'ra soldad' qui fica cordad', "Nu tuma out'o grog'." Ele tambê' êle bóta sê 'spingard', êle caí di cost' tâ drumi. Rapaz 'marra um cordinh' qu'êle trazêba cu êle na pé di corp' cu um pont', out'o pont' na sê piscoç, êle 'rasta corp' pa' cas'. Ele f'ra sê ma', "Alel, di pressa, nu ta 'nterral na quintal." E's cóba cóba, ê's câ dixa 'nhum sinal di cóba. Ele f'ral, "Agó', ma', câ nhâ chora. Nu tem dinheir' che'o qui ta chigâ no pa' rest' di noss' bida."

32.

Era um padre, foi pa' casa di rei. No meio dos outros êle éra diferente dos outros. Por causa de coroa abert', o rei imaginou qui aquêle homem divinhaba. O rei julgou qui aquêle homem éra maior di todos os outros. O rei queria qui êle adivinhice tres adivinha. O padre entaõ disse-lhe qui êle naõ éra divinhor, qui só aprendia para padre. O rei dissi-lhe qui êle naõ queria saber, qui queria qui êle adivinhasse os tres adivinha. O padre foi para casa muito aflito. O criado pôs a mensa, e viu o padre muito aflito por naõ querer comer. O padre disse-lhe qui o rei disse-lhe que êle tinha di vir no dia segu'nte divinhar este tres 'divinhas, que venha a sêr, "A terr' quanto pésa?" e "Eu quanto valia?" e "Eu que pensava?" O criado entaõ disse ao padre que comesse sim cuidado, qui êle ia no dia segu'nte falar por êle, e assim foi. No dia segu'nte o criado disse ao padre que abrisse-lhe a coroa e qui fizesse a barba tam bem feita como êle, e desse a sua colla e a sua batina e seu quatro cantos. O rapas entra do padre, e foi direito a casa do rei. Chegou e comprimentou o rei. O rei mandou 'sentar. O rei pergunta se êle ja tinha adivinhado os tres adivinha o que venha ser, a terr' quanto pesava, e êle quanto valia, e "Eu que pensava?" O criado entaõ respondeu, "Sua Majestade faca favôr de tirar toda pédra da terr' e da-me a terr' para pesar?" O rei disse-lhe que isto éra muito trabalh'. "Disse quanto eu valo."—"O Senhor, quanto é que pode valer! O nosso Sinhor Jesus Cristo foi vendido por trinta dinhe'ro, e, voss' me'cê, sei que naõ custa tanto."—"E agóra eu que eu pensa?"—"O quem pensaments é que pensas que esta falando com o padre, e então estos falando com o criado. Fim da estoria do padre.

33.

Era um lob' cu um tobinh'. E's trabalhâ na terr' junt'. Quant' qui produt' ja 'sta madur', Tobinh' tud' dia êle' tâ achâ furtad' na terr' algum cus'. Tobinh' f'ra, "'M tem 'me [como] nhô qui 'sta tâ furtâ 'li, 'nha ti' Lob'." Ti' Lob' f'ral, "Não, é câ mi', é out'o gente." 'Nhô' Lob' furtâ, furtâ tora [até hóra] qui quasi tud' di terr' perdê. Tobinh' bai olhâ saib'; êle purguntal, "Cumo qui 'm ta pegâ 'nha ti' Lob'?"—"Fazê um figura di breu, bu pôl na meio di terr'." Out'o dia ti' Lob' bem, êle acha image di breu. Ele purguntâl, "Cusa qui bu 'sta fazê 'li? E bó qui 'stâ furtâ na noss' terr'." Figura câ respondel. Lob' f'ral, "Bu câ mestê papiâ. 'M ta dâ cu bó na chon, 'm ta pô bó 'li toqui Tobinh' bem." Ele dal um sôc' cu mon d'ret', mon d'ret' pegâ. Ele f'ral, "Si bu querê brigâ cu mi', larga-m' 'nha mon." Figura câ mexê. Lob' f'ral, "'Inda 'm tem out'o mon." Ele dal cu mon 'squerd'. Mon 'squerd' fica pegad'. Ele dal pont'-pé cu pé d'ret', êle fica pegad'. "O bu 'stâ brigâ sabe! 'Inda 'm tem pé." Ele dal pont'-pé cu pé 'squerd', pé 'squerd' fica pegad'. "Bu pegâ-m' 'nha pé, mas 'm tâ da bó marrada cu barriga." Ele dal cu barriga. Barriga fica pegad'. "O bu 'sta sabe! mas 'm ta mordê bó." Ele mordêl, sê dente fica pegad'. Oito hóra Tobinh' bem ta passâ. Lob' f'ral, "'M 'sta ba ta bisiâ esse alguem qui 'sta ta furtâ na noss' terr', Tobinh'; 'm pegâl, êle pegâ-m' tambê'."—"Ja 'm contente nhô pegâ esse homi, 'nha ti' Lob'. Agó' 'm ta pôl lum' pa' 'm quemal." Lob' pidil, "Não câ bu pôl lume! Si bu quemal, bu tâ matâ bu ti' Lob', tambê'."—"'M câ tem qui fazê, 'nha ti'; 'm câ pod' disabri nhôs, 'm tem qui quemâ nhôs tud' dous." Tobinh' pô lume na esse figura di breu. Esse éra fim di ti' Lob'.

Corre um sapatinh' p'ra 'li abaix'. Salto d'homi. Pena papel. Argon pa' San Lorenç'. Tras di casa 'Nha' Ma da Costa caí di costa, êle quebrâ costa pamô' cuscus. Simia milh', necê figon. Nu quebrâ coco, nu bibê agu'. Quemqui afronta, êle tumâ.

34.

Era um mulhê', êle temba tres filh', José, Stebo, e Theoph'. Mulhê' morre. Ele dixas um hortinh'. E's f'râ, "E' câ chigâ nu pa' nu sostentâ n'êle." E's bendêl. Cada um d'ê's cumpra um jogo di roupa. Naquêle cidade ta morâ um home' qui éra ma's grande ladron na mund'. Esse tres rapazinh' bâ pa' sê casa. E's f'ral cuma ê's querê 'xinâ furtâ pa' sês viver. Ele f'râs, "Ami é ladron, ma' 'm câ ta 'panhâ nada d'alguem furtad'." Ele f'ra José, "Ba pa' dent' di cidade buscâ-m' um pouco di batata nobo, câ bu cumpral nim câ bu furtal. Se bu fazêl, 'm ta sabêl 'manhã na papél." Um home' ta trabalhaba na horta di outrum home'. Dono disse horta dal orde p'êle bendê batata belh', p'êle câ bendê nob'. José ba pa' esse horta. Ele f'râ home' se câ podê bendel batata, "Sim, pa' esse qui 'm 'sta' 'li." José f'ral, "'M querê cinquenta libra di batáta nob'."—"'M ta bendê bu cinquenta libra di batata nob'; mas câ bu f'râ ninguem, pamode 'm câ tem orde di bendê batáta nob'." Home' junta batáta. José f'ral, "Quant' êle pésa?"—"'M câ tâ bendê batáta pa' libra, 'm tâ bendêl pouco ma's ou menos."—"'M mandado pa' 'm bem cumprâ batáta ma' é batáta nobo, exato cinquenta libra." Home' ba pa' casa di bizinho pa' êle ba buscâ balança. Dipous di êle bai, minin' inchê sê sac' di batáta, êle ba sê caminh'. Home' temba qui ficâ queto. Ele câ f'râ nada pamode êle câ temba orde di bendê batáta nob'. Por isso câ par'cê nada 'quêle ruspeto na papél.

Out'o dia méstre manda Stebo, pa' out'o cidade pa' ba buscâl ums galinhas. Ele 'contra cu um home' belh' qui sê pasadio é na criâ galinha. Stebo cumpral q'orenta galinhas. Ele dal cinquenta pés' pa' êle trocâ. Home' belh' éra probi, êle câ podê trocâl. Stebo f'ral, "'M tâ bâ pa' casa di padre, 'm tâ trocâl, 'm ta dixâ di bó lá." Naquêle cidade, tudo quêle qui fazê torto tâ lebad' pa' padre pa' êle bâ 'çoutâ. Stebo f'râ padre cuma 'quêle home' belh' ta bem bendê galinh' tud' dia. Ele ta tumâ gata, êle ta usâ má' lingua. "'M 'stâba ta conbersâ cu êle. 'M f'ral pa' êle bem p'ra 'li dipous di missa pa' êle bem tumâ um pouco di dinhe'r'. Oqui êle bem, bu 'çoutal." Quant' home' belh' chiga, missa jâ cabâ, tud' gente jâ bâ casa. Ele f'râ padre, "E mi'." Padre f'ral, "Sim, 'm sabê 'ma é bó." Ele 'panha chicote, êle dal q'orenta chicotada. Na q'orenta e um chicotada home' belh' pupa, êle f'râ, "Q'orenta qui 'm querê! Q'orenta qui 'm querê!" Padre f'ral, "'M tâ dâ bu ma's di q'orenta," e êle 'çoutal toqui êle cança. Home' belh' ba casa tâ chorâ.

Out'o dia méstre manda Theoph' pa' out'o cidade pa' bâ buscâl di milhor vinh' qui tem lá. Ele bâ na milhor lója. Ele f'râ ca'xe'ro êle querê cumprâ um garafon di bom vinh'. E's achâ dous barril de belh' e milhor vinha. Ca'xe'ro inchê um cópo di vinh' na um barril. Ele dâl pa' êle t'râ próba. Ca'xe'ro tapâ um mon na b'rac' di barril, pa' êle parâ vinh' pa' câ basâ. Rapaz f'râl, "Dixa-m' porbâ 'quêle out'o barril." Ele abri 'quêle out'o barril pa' êle t'ra próba. Ca'xe'ro tapâ esse out'o barril cu out'o mon. Rapaz inchê sê garrafon, êle pô na costa. Ele f'râ ca'xe'ro, "Cusa qui bu querê, perdê esse garrafon ou perdê barril?" Ele bâ sê caminh'. Ele dixa ca'xe'ro cu mon tapad' na barril saquédo lá toqui algum alguem bem pa' bem 'judâl tapâ barril. Ca'xe'ro fica calad', êle câ f'râ nada pa' dono di loja câ sabêl.

Méstre f'râ tres rapaz ê's podê ba andâ pa' out'o terra longe sima di 'li pa' Cuba. Ali ê's 'contrâ cu um home' rico qui éra jogador. E's 'sperâ toqui êle bâ drumi. Dipous ê's ba pa' dent', ê's puxâ mensa, ê's pô na meio di soalh', ê's puxâ cinc' cade'ra. E's raparti carta di jogâ in cinc' parte. Tud 'cusa qui 'staba na casa ê's 'rumal na mei' di casa. Quemqui tem mon milhó' qui tâ unganhâ [ganhar] 'quêle cusa tudo. E's da carta. E's da dono di casa mon ma's mofino. E's 'cordâ home'. Quant' êle 'córda, êle chuma policia. Ele f'ral cuma ê's bem roubâl sê casa. E's f'râ cuma ê's câ furtâ. "Spia carta 'riba di mensa." E's ba pa' tribunal. Na tribunal ja 'staba cuma esse home' éra jogador, êle ta tem jogo na sê casa. Juiz purguntal, "Bu 'staba tâ jugâ?" Ele f'ral, "Não." Méstre puxa carta, êle mostra juiz. Ele f'ral, "Ele 'postâ tud' cusa qui êle temba na casa, nu ganhâl. Dipous êle chuma policia, êle f'ral cuma nu 'staba tâ furtâ sê ranch'." Juiz dal qua't' ponta-pé, êle mandâl pa' casa disg'açad'. Out'o bez ê's achâ cusa qui ê's meste, sim cumpral nim furtal.

Irmum ma's belh' diquêle tres irmum ja morrê. 'Quê's out'o dous 'inda 'stâ furtâ. Honte 'm olhâ na caminh' di cadia pa' furtâ um de' reis.

35.

Era um lob' qui éra casad'. Ele f'ra sê mulhê', "Cada um pa' si, Deus pa' tud'." Ele ba pa' montanh', êle acha um tagarinh'. Lob' purguntal, "Cumo é bu nomi?" Tagarinha respondel, "'Nha nomi é Teq."—"Teq, bu dixa-m' olhâ bu!" Tagarinh' inchê di tud' cusa di comê. Lob' comê, comê, comê toqu'êle fartâ. Dipous êle leba Tagarinha casa pa' sê mulhê'. Ele f'ra sê mulhê', "Purguntal sê nomi."—"Cumo é bu nomi?"—"'Nha nomi é Teq."—"Teq, bu dixa-m' olhâ!" Targarinha inchê sê pessô'.

Lob' lebâ Tagarinha pa' casa di rê'. Ele f'râ rê', "Purguntal sê nomi." Rê' purguntal, "Cumo é bu nomi?"—"'Nha nomi é Teq."—"Teq, bu dixa-m' olhâ." Targarinha inchê. Rê' f'ra criad' pa' lebâ 'quêle tagarinha ê p'êle trazê out'o na sê lugar. Quant' Lob' bem p'êle bem purguntâ tagarinha sê nomi, tagarinha câ respondél. Raiba da Lob', êle quebra tagarinh', êle bem casa.

Ele f'râ sê mulhê', "Cada um pa' si, Deus pa' tud'." Ele ba pa' montanh'. Ali êle 'contra c'um burr'. Ele purguntal, "Cumo é bu nomi?"—"'Nha nomi é Coco Ouro." Lob' f'ral, "Coco Ouro!" e burr' cun'ça [começa] tâ coco ouro. Lob' 'panha ouro, êle léba burr' pa' casa. Ele f'ra sê mulhê', "Purgunta Burr' sê nomi."—"Burr', cumo é bu nomi?"—"'Nha nomi é Coco Ouro." Mulhê' f'ral, "Coco Ouro!" Burr' coco ouro. Lob' leba burr' pa' casa di rê'. Ele f'ral, "Purguntal sê nomi."—"Burr', cumo é bu nomi?"—"Coco Ouro." Rê' f'ral, "Coco Ouro!" Então Burr' coco ouro. Rei f'ra sê criad' pa' lebâ esse burr' e pa' pô out'o na sê lugar. Quant' Lob' conbersa cu Burr', Burr' câ respondêl. Ele da raiba, êle pincha Burr' na rocha.

Ele f'râ sê mulhê', "Cada um por si, Deus pa' tudo." Ele bâ pa' fóra na montanh'. Ali êle acha vinte quat' duzia di barra di marmulan'. "Cumo é bu nomi?" Barra di Marmulan' f'ral, "'Nha nomi é Chap Chap." Lob' lebas pa' casa. Ele f'ra sê mulhê', "Purguntas sês nomi."—"Cumo é bu nomi?"—"'Nha nomi é Chap Chap." Então Barra di Marmulano cun'ça tâ lombâ mulhê'. Lob' lebal pa' casa di rê'. Ele f'ral, "Purguntal sê nomi."—"Cumo é bu nomi?"—"Chap Chap." Então Barra di Marmulano cun'ça tâ 'çoutâ tud' alguem dent' di casa di rê'. 'Scapa só um criad' di quat' pélle.

Salto di pó. Focinho di camoc'. Orgon pa' San Lorenç'. Cachas na are'a quente. Almada é parte rapendido. P'êle da milh' al' êle chobe spiga.

36.

Era um lob', êle ba fisgâ. Ele pegâ um Maria Condon. Ele olhâ sê olh' mu't' bonit'. Ele querê 'ngulil. Maria Condon f'ral, "'Nhô' Lob', câ nhô chupâ-m' 'nha olh'! 'M tâ da nhô um fio di 'nha cabe'l'; tud' cusa qui nhô pidil, êle tâ dâ nhô." Lob' câ cunfiâ n'êle. Ele f'ral, "Da-m' bu cabe'l' prumer'. 'M querê 'spromental ante di 'm largâ bu." Ele dal fio di cabe'l'. Ele f'râ, "Maria Condon, pa' bertudi qui Deus dâ bó, inche esse concha tam di sopa cu um oss' na fund' pa' 'm murgulhâ pa' 'm 'panhâ." 'Sim qui êle pidil, concha inchê di sopa cu um oss' na fund'. Lob' fica satisfe't', êle larga Maria Condon. Ele junta um fe'x' di lenh', êle pidi sê Maria Condon pa' montal naquêle fe'x' di lenh' pa' lebal casa. Quant' êle subi 'riba di lenh', êle lebal pa' casa. Ele bem tâ passâ pa' casa di rê'. Princesa 'stába 'sintad' na baranda. Princesa f'râ, "O qui burr' tâ montâ lenh'!" Princesa fazê chacóta d'êle. Ele f'râ sê Maria Condon, "Pa' bertud' qui Deus da bó, pa' bu fazê princesa parí 'nha filh' di nobe mez, cu 'strel' d'ouro na testa, mançã d'ouro na mon."

Dipous um temp' princesa par'ce prenh'. Rê' fica mu't' sismad', êle cobri palacio di pret'. Ninguem câ sabê cumo princesa par'cê prenha. Dipous di nobe mez minin' necê cu 'strel' d'ouro na test', mançã d'ouro na mon. Rê' abisa tud' home' di cidade, pa' bem pa' palacio. Ele f'râ quemqui minin' dâ 'quêle mançã é 'quêle qu'é sê pá'. Tud' bem, ma' minin' câ da n'um d'ê's mançã. Padre f'râ rê', "'Inda falta um home' qu'é 'Nhô' Lob'." Rê' f'ral, "Lob' é câ arguem." Padre f'râ rê' pa' mandâ buscâl im tud' cas'. Anton rê' manda quat' oficial pa' ba buscâl; ma' Lob' néga ba cu ê's pamode êle sabê pa' cusa qui ê's bem buscal, êle tem médo di rê' matal. Dipous rê' manda doze oficial sê 'tras cu ordi pa' ê's trazêl ou sê cabeç'. Ele bem. 'Sim qui êle chiga na porta di palacio, minin' longâl mançã. Rê' fica tristi, ma' êle tem qui casâl cu sê filha. Dipous Lob' leba princesa cu êle. Ele pidi sê Maria Condon pa' fazel um func', tam miudinh' qui ê's ta morâ um metad' di dent', um metade fóra. (Ele querê 'njuria princesa.) Quant' ê's ba dent' di func', princesa f'râl, "Pamodi bu ca pidi bu Maria Condon pa' fazê bu um palacio sima di rê' ou ma's milhó'?"—"Não, nunca, 'm querê pagâ bu pa' cusa qui bu fazê -m'." Hóra di comê, êle pidi sê Maria Condon pa' dal um selha 'nched' di sopa, fét' d'um grão di fijon cu um grão di fijon na fund'. Princesa f'ral, "Pamodi bu câ ta pidí bu Maria Condon pa' birâ bu ta comê sima alguem, ama' pa' êle fazê bu um home' just' e bonit'?" Ele f'ral, "'M tâ morrê si 'm comê pou'chinh'." Ma' out'o dia êle pidi Maria Condon pa' biral um rapaz just' e bonit' e pa' êle fazêl comê sima alguem. Princesa fica contente. 'Quêle noute êle pidi Maria Condon pa' fazêl um sobrad' di séte andar ma's alt' qui di rê'. Out'o dia pal' manhã rê' ólhas obrad', êle purgunta quemqui tem atribiment' di fazê sobrad' ma's alt' di qui di seu. E's f'ral cuma é Lob', sê genro. Anton ê' câ tem nada qui faze cu êle. (Se êle pertenceba out'o alguem qualquer, êle tâ manda mataba êle.)

Lob' querê mata rê' pa' êle bira rê' na sê lugar. Ele cunbida rê' cu tud' cidadão pa' jantar. Quant' ê's tud' ja 'sinta na mensa, êle pidi sê Maria Condon pa' pôl um culhé' na aljibe'ra di rê'. E's câ ólha culhé', culhé' dispar'cê. Rê' f'râ, "Nu rabolbe, quenha qui culhé' par'cê n'êle êle ba pa' inforca." E's rabolbe tud' alguem, fica só rê'. Rê' f'râ, "Nhôs rabolbe-m' tambê'. Mi' é arguem sima nhôs tud'." E's rabolbel, ê's acha culhé' na sê aljibe'ra. Tud' alguem fica fadigad', pidil pa' êle salbâ sê pessó'. "Não," êle f'ra, "'nha palabra é um." Dipous ê's unforcâl. Lob' bira rê' na sê lugar.

Lob' f'râ é brigonha pa' tem parente sima Tobinh'. Ele manda matâ tud' tobinh'. Um 'scapa' 'riba di mat' na quintal di Lob'. Cu tud' tobinh' êle só é câ pegad'. Lob' manda buscâ um baca pa' êle bem matâ na sê quintal na be'ra di mat'. Ele 'sinta tâ bisiâl. N'esse temp' ja êle bira sima alguem, só sê dususperad' qui fica 'inda n'êle. Tobinh' spía p'ra baix'. Ele f'ra, "Cabeça, unheca, rab', pélle, tud' é pa' 'nha ti' Lob'." Tubinh f'ra out'o bez, "Cabeça, unheca, rab', pélle tud' é pa' 'nha ti' Lob'." Lob' fica tam contente êle f'râ, "Esse voz é sima 'nha tobrinh'. 'M mandâ matâ tud' tobinh', ma' esse voz é sima sê voz." Tobinh' f'râ out'o bez, "Cabeça, unheca, rab', pélle, tud' é pa' 'nha ti' Lob'." Dipous anton Lob' spía pa' 'riba, êle olhâ Tobinh'. Ele f'râ, "Tobinh', dixê p'ra baix'! 'M tâ lebâ bu pa' dent' di 'nha casa, 'm ta pô bó na 'nha serbic'. Bó é bom sobrinh'. 'M câ tâ matâ bu. Bu lembrâ-m' di temp' passad'." Isse ja 'cabâ.

37.

Era um rei cu raính'. E's temba um filh'. Ele f'râ cuma êle câ ta casâ cu ninguem sinan homi qui necê cu denti d'our'. Passa um an' um homi par'cê na cidade qui necê cu dent' d'our'. Ele éra diab'. Ele ólhal, êle gostâ d'êle. Ele f'râ sê pai cuma elê querêl pa' sê marido. E's casâ, ê's bâ pa' out'o terr'. E's anda tres mez sim chigâ casa. Na cinco mez ê's chigâ n'um monte cinc' centos mil légua di longe. N'esse monte temba um b'rac'. Oqui êle entrâ dent'o d'êle, êle ta birâ cóbra. Ele tâ rólâ na êle, êle ta disrólâ in vinte e quat' hóra. Ele 'sta lá um sumana sim olhâ ninguem. Dipous d'esse dia êle drumi. Ele tâ drumi tres mez. Raparig' saí di b'rac', êle 'sinta na be'ra di monte. Cusa d'um hóra êle ólha um pastor cusa di cinc' milha longe. Ele cantâ,—

> "Pastor di peru, pastor di peru,
> Oqui bu bai, bu tâ frâ 'Nhô' Rei cu 'Nhâ' Raínha,
> Cuma 'quêle home' qui 'ê's casâ-m' cu êle
> E câ alguem, é cóbra di 'lem di monte,
> Alel na monte."

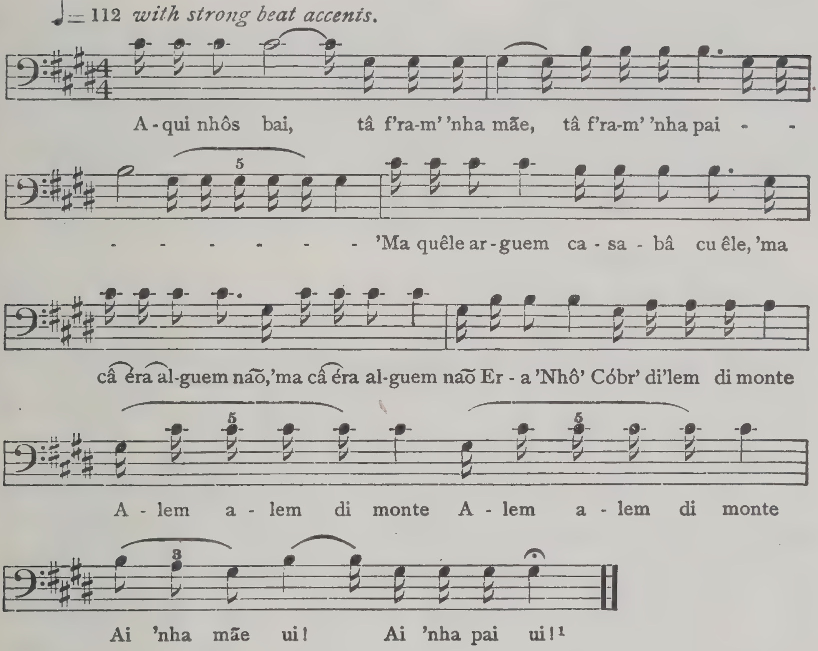
Pastor câ oubil. Peru oubil. Peru quant' êle chiga quintal di rei êle canta,—

> "'Nho' Rei cu 'Nha' Raínha,
> Nhôs filh' mandâ f'râ nhôs
> Cuma 'quêle home' qui nhôs casal cu êle
> E câ alguem, é cóbra 'lem di monte,
> Alel na monte."

Tud' alguem fica 'dimirad', ninguem câ entendel. Rei manda chumâ saib' pa' bem dibinhâ cusa qui Peru f'râ. Rei f'râ quem for qui trazêl sê filh' pa' casa êle tâ dâl metadi di sê riques'. Saib' juntâ Comedor, Tirador, e Olhador. E's metê n'um nabi', ê's bâ pa' mar. Quant' ê's chigâ na monte, ê's achâ cóbra 'inda tâ drumi. E's leba rapariga cu ê's. Cinc' hóra dipous chiga hóra qui cobra tâ cordâ. Ele câ ólha rapariga. Ele saí di b'rac', êle ólha nabi' ta corre. Ele saí sê 'tras. Saib' dibinhâ cuma êle 'sta bem sês 'tras. Cusa di cinc' légua longe Olhador ólhal, êle mostrâ Tirador. Tirador dal um tiro, êle rabental in padaç'. Ele junta outro bez, êle saí tras di nabi'. N'esse hóra nabi' 'stába pert' di terr'. Tirador dal tiro outro bez. Ele rabenta. Undi êle bâ caí 'stába lumi, êle câ podê racobrâ sê pesso'. E's lebâ rapariga pa' casa di sê parentes. 'Inda hoje ê's 'sta lá tâ bibê na sabedoria. Rei dibidi sê riquesa cu saib' e cu 'qu'ês out'os. Dipous quant' êle morrê câ tem nenhum herdeiro pa' sê riquesa. Hoje êle 'sta spalhad' pa' tud' mund'.

37 (*a*).

Qui cusa cusa? Era um rapariga, ê' casaba c'um home'. Quant' ê' bai cu home', bem saí cóbra di 'lem di monte. Dipous ê' ólha um mulher c'um home' tâ passâ. Ele choma,

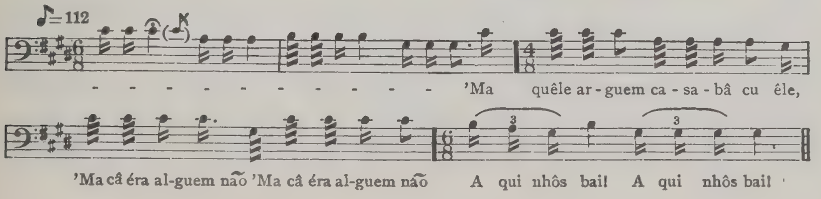

♩= 112 with strong beat accents.
A-qui nhôs bai, tâ f'ra-m' 'nha mãe, tâ f'ra-m' 'nha pai - - - - - - - - 'Ma quêle ar-guem ca-sa-bâ cu êle, 'ma
câ éra al-guem não, 'ma câ éra al-guem não Er-a 'Nhô' Cóbr' di'lem di monte
A-lem a-lem di monte A-lem a-lem di monte
Ai 'nha mãe ui! Ai 'nha pai ui![1]
5
5
5
3

Dipous Passadinha bem passâ. Ele f'râ Passadinha,

"Aqui nhôs bai,
Nhos tâ f'râ-m' 'nha mãe,
Ta f'râ-m' 'nha pai
'Ma 'quêle arguem qui'm casabâ cu êle,
'Ma câ éra alguem não,
Era 'Nhô' Cóbra di 'lem di monte.
Alem na 'lem di monte,
Alem na 'lem di monte.
Ai 'nha mãe! ui!
Ai 'nha pai! ui!"

Dipous Falcan bem passâ. Ele f'ral, "Falcan penna d'ouro, bu dâ recad', bu doura recad', sima bu penna é dourad'." Dipous Falcão bem, êle da recad'. Mulhê' ja 'staba 'ranjad' pa' êle bai.

[1] *Variant:*


♪= 112
- - - - - - - - - - - - 'Ma quêle ar-guem ca-sa-bâ cu êle,
'Ma câ éra al-guem não 'Ma câ éra al-guem não A qui nhôs bai! A qui nhôs bai!
3
3

Ele bai cu Dibinhador cu 'Panhador cu Farrador. Aquêle dia éra dia qui Cóbra bâ 'ranjâ sê cumpamheiros tud' pa' êle bem matâ sê mulhê'. Ele bem, êle achâ casa limp', mulhê' câ 'stâ; ma' ê' câ bai jobê na casa di mãe cu pai porque j'êle sabe cuma filha tá 'cabâ chigâ, êle ta f'râ mãe cu pai 'ma ê' câ éra alguem, 'ma éra cóbra.

37 (*b*).

Era um mulhê' cu um home' temba tres filh' e um filha. E's cria mini's tam bem ê's cu'da cuma 'nhum cusa câ tâ tocâs. Tud' amiga di rapariga casâ. Sê mãe f'râl, "Tud' bu amigas já casâ, pamodi bu câ tâ casâ?" Rapariga f'râl, "Não, 'm câ tâ casâ toqui'm 'contrâ cu homi qui tem dente d'ouro."—"Nunca bu câ tâ casâ pamodi bu câ tâ 'ncontrâ cu tal home'."

Um dia sê irmum ma's belh' bem câsa, êle f'râ sê mãe cuma sê irmão tem crechen. Crechen bem, êle f'ra mãe cu pai cuma êle querê casâ cu sês filha. Rapariga f'râs, "Esse é 'nha marido, se 'nha mãe câ querê, ou 'nha pai câ querê." Pai f'râl, "Ba casâ cu êle!" Rapariga f'râl, "Não, 'm câ tâ casâ cu êle sinan toqui nhô f'râl certo cuma êle tâ birâ filh' di casa." Sê irmum ma's belh' f'râl, "Casa cu êle si bu gostâ êle!" Mãe cu pai di noiba fazê résta cu brincadeira. E's dispadi-se 'té tres hóra di pal'manhã. Ele bâ cu sê marido.

Ermum ma's belh' bira tâ cu'dâ cuma sê irmão casa cu home' qu'êle câ con'xê. Sê pai purguntal, "Bu con'xê 'quêle home'?"—"Não, so'ment nu olhal quant' êle bem 'li." Ele f'râ sê pai, "'Nhâ pai, mim tâ bâ pa' mund' jobê toqui 'macha noss' irmão."

38.

Um bez temba grande fome na terr'. Lob' f'râ Pedr', "Pedr', milhó' nu bâ bendê noss' ma' pa' milh'!"—"'Nhôr, sim!" Pedr' f'râl, "Ma' di nhô é ma's forté di qui di mi. Nhô 'marral na cord' di coc'; mim tâ 'marrâ di me cu cord' di falé." Pedr' f'ra sê ma', "'Nhâ ma', 'm 'ranjâ cu Lob' pa' nu bâ cidade bendê noss' ma' pa' milh'. Oqui nu bâ na cert' cabu, nhâ tâ puxâ, nhâ tâ 'scapâ, nhâ tâ bem cas'!" Dipous ma' di Pedr' ja 'scapâ, êle corrê. Pedr' f'râ Lob', "Milhó' qui nu ta fazê nu bendê ma' di nhô, nu ta usal prumer', dipous 'm tâ bâ pega 'nhâ ma', nu ta bem bendel." E's ba na lugar undi qui 'staba pob'. Ali ê's bende ma' di Lob' pa' quat' sac' di milh'. Lob' pegâ burr', êle carragâ di milh' na cost'. Ele f'râ Pedr' pa' bâ pa' diante, cu burr'. Pedr' ba cu burr' pa' dent' di lam' na be'ra di rio. Ele corta burr' rab', êle 'nterrâ na lama, êle dixa ponta fóra. Dipous êle bem pa' tras, êle chuma Lob' cuma burr' ja 'nterrâ dent' di rio. Lob' t'râ sê casac'. Ele f'ra, "'M tâ puxâl fór'." Ele péga na rab'. Pedr' pég' tambê', êle fazê cuma êle 'sta 'judâl; ma' Lob' ta puxâ pa' 'riba, Tobinh' ta puxâ p'ra baix'. Assi' um pouc' Pedr' larga rab', Lob' tomba dent' di rio. Ele fogâ.

42.

Na temp' belh' temba um homi qu entendeba 'limarias. Criad' d'esse homi tâ lebaba boi pa' fóra tud' dia pa' bâ trabalhâ na terr'. Um dia êle trazê boi pa' casa, êle pôl na manjidor, êle dal um raçôn di faba rica pa' êle comê. Cuma boi 'staba mu't' cansad', êle ficâ pasmado cu rosto na chon, êle câ comê. Patrão temba tambê' um burr', qu'êle tâ montába. Esse burr' ólhal câ tâ comê; êle purguntal, "Cusa qui bu tem qui bu 'sta tam triste?" Boi respondêl, "'M tem tud' rezão di 'sta triste, 'm tâ trabalhâ rijo tud' dia e esse rapaz ta basâ-m' pancada. Bó é contrario, bu tâ 'stâ 'li na manjidor, bu ta comê cusa qui bu querê e hóra qui bu querê; bem tratad', bem limp', bó bu debê 'sta satisfeit', ma's ami' não."—"O qui doudo é bó!" Burr' 'sclamâ, "Qui quadrupid'!" Boi respondel, "Mim câ tem qui fazê, 'm tem di ba pa' trabalh' hóra q'ê's f'râ." Burr' respondel, "Nunca bu câ tem qui trabalhâ. Si éra mim, ninguem câ ta fazêba mi' ba pa' fóra trabalhâ. Bu tem dous cor' grande, e bu câ sabê usal. 'Manhã hóra qui criad' bem t'râ bó pa' bâ pa' fóra, só bu' rada 'tras, bu da 'marrada na manjidor, bu fazê brab'!" 'Sim boi f'râl, "'Manhã 'm tâ 'spromentâ esse." Quant' ê's 'staba tâ conbersâ, patrão 'staba na port' di manjidor; êle oubi tudo, êle sota graça. Out'o dia pal'manhã quant' criad' bem t'ra boi pa' bâ pa' fóra, êle cun'çâ [começar] tâ dâ 'marrada, êle fazê brab'. Rapaz 'sustâ, êle 'panhâ med', êle câ t'ra boi fóra di manjidor, êle ba casa. Na caminh' êle encontra cu patrão. Patrão purguntal, "Hoje bu câ t'râ boi fóra pa' trabalho?" Rapaz respondel, "'Nhôr não, boi 'sta brab' na manjidor. Ou êle 'sta doente, ou êle 'sta danad'." Patrão respondel, "'Pois 'sim si boi 'sta doente, léba burr' pa' trabalho." Então rapaz t'râ burr', êle pôl canga na pescoç', êle lebal pa' trabalho. Burr negâ trabalhâ, rapaz basal pancada. No'te êle trazê burr' pa' manjidor. Burr' ólha qui boi 'staba bom. Ele 'staba cu cabeça 'nbaxado, orelha largad'. Boi purguntal, "Hoje é bó qui 'stâ descontente." Burr' f'râ, "Cumo' 'm podê 'stâ contente debaixo di esse trabalh'? 'M câ culpâ bó, 'm culpâ 'nha pesso', pamód' homi qui dâ sê segred' a out'o é doud'." N'esse tempo patrão cu mulher 'staba 'sintado na porta de manjidor. Ele cun'çâ ta ri. Burr' purgunta boi, "Cusa qui bu tâ fazê 'manhã?"—"'M ta fazê a-mesma cousa qui bu 'nxinâ-m' pa' 'm fazê."—"Se bu sabê cusa qui 'm oubi, milhó' bu 'ranjâ bu ba trabalho 'manhã."—"Cusa qui bu oubi?"—"Se bu fazê sima bu fazê hoje, ê's ta matâ bó, tâ t'râ bu fig'o [figado] pa' pobre pa' comê, bu pélle pa' dâ sapateir'." Pa' esse patrão larga graça. Mulher purguntâl, "Cusa qui bu 'stâ ta ri, bu 'stâ doud' ou cumód'?"—"Certo se bu ta 'ntendeba esse 'limarias tanto cuma mi, bu ta riba tambê'."—"Câ bu f'ra-m' 'ma é respeto de 'limaria, é algum rapariga que bu tene na sintid'." Home' respondel, "Nunca, 'm 'sta ri 'quêle 'limarias." Mulher f'râl, "Se bu câ f'râ-m' respeto de qui qui bu 'sta ta ri, bu câ ta bai pa' 'nhâ cama hoje no'te." Home' respondel, "'M câ podê f'râ bó êle." E's cun'ça harengâ 'té que ê's chiga casa.

Out'o dia mulher purguntal outro bez, "Cusa que bu 'staba tâ ri?" 'Inda marido câ f'râl. Mulher f'râl, "Se bu câ f'râ-m' êle, 'm câ tâ fazê nada. 'M câ ta cosinhâ, 'm câ tâ fazê nada n'esse casa." Ele continua zangado pa' tres dias. Marido manda chumâ pai e mãe d'êle. 'Inda mesmo', ê's câ podê fazê nada cu ella. "'M câ ta trazê mulher d'esse qualidade na 'nha casa, 'm ta mandal pa' inforca." Ele manda chuma carasco. "Leba 'nha mulher pa' inforcâ. 'M câ podê aguental ma's."

N'esse hóra cachôr' 'staba de'tado na baranda. Na quintal 'staba gal' tâ ralhâ na meio de cinquenta galinha. Cachôr' purgunta gal', "Bu câ sabê nobidade?"—"Mim câ sabê nada."—"Bu câ sabê nosse sinh'â 'sta pa' ba inforcâ, bó bu 'sta 'li ta ralhâ!" Gal' respondêl, "Mim câ tem que fazê, isse é 'nha obrigação de ralhâ na meio d'esse galinha. Pamode que ê's manda sinh'â pa' inforcâ?"—"Pamode sê presistencia."—"Só pa' isse? E justo que ê's mandal pa' inforcâ? Então câ tem nenhum ramédе pa' esse?" Cachôr' respondel, "Não, nos nu câ sabê nenhum. Já nu jobê ramédе. Nu câ podê encontrâ nenhum!"—"Isse é stranho!" êle 'scrama. "Um home' câ podê goberniâ um mulher! Amim tem cinquenta mulher ali cada um d'ê's tâ cudi-m' hóra que 'm chumas." Cachôr' purguntal, "Si nu podê dal ramédе?"—"Sim, se éra me, 'm tâ fichal n'um quarto, 'm tâ basal de pancada toqu' êle chuma pa' Deus." Patrão 'staba saquedo na porta, êle oubi tudo conbersa. Ele boltiâ pa' carasco, êle f'râl, "'Spera 'té 'manhã bu cun'ça cumpri cu orde."

'Quêle no'te patrão manda tudo pa' cama ced'. Ele fichâ mulher n'um quart'. Ele 'panha chicote p'êle chicotiâl. Quant' ma's êle chóra, ma's chicote. Ele pô doelho [joelho] na chon cu mon post' tâ razâ; pedil, "Pa' amôr de Deus, câ bu 'çoutâ-m' ma's! 'M câ tâ purguntâ bó nim quistão nunca ma's, nunca ma's 'm câ tâ purguntâ bu tal cusa." Marido f'râl, "Fazé um cruz pa' bu câ papiâ-m' n'esse ruspe'to resto de bu bida." D're'to êle fazê um cruz. Depous dequêle êle bira boa mulher. Nunca ma's êle câ fazê n'um cusa de contrario pa' sê marido.

Esse é justiça de gal'.

42 (*a*).

Tinha um homi, esse homi tâ 'ntendeba tud' animal. Um dia êle manda criad' pa' bâ trabalha cu boi. Quant' qui boi bem, êle f'râ burr' cuma êle 'stâ mu't' cansad', cuma criad' 'çoutal mu't' chicote. Burr' f'ral, "Oqui êle bem dâ bu comid', câ bu comê; oqui êle dâ bu agu', câ bu bibê; 'manhã êle câ ta bâ trabalhâ cu bó." Quant' 'manxê out'o dia par'manhã, êle ba, êle acha agu' cu comida quêle dâ boi. Tud' lá, êle câ comêl. Ele ba p'undi patrão. Ele f'ral comida cu agu' qui êle da boi tud' 'sta lá, êle câ comêl, crê qu'êle 'sta doente. Patrão f'râl, "Ba t'râ burr', bu ba trabalhâ cu êle." Ele bâ. Quant' chiga tarde, êle bem cu burr'. Burr' f'ra boi, "'M 'stâ cansad', êle chicotiâ-m', 'm trabalhâ rij', 'm 'stâ tudo muid'. Agó' 'm oubi ê's tâ f'râ si bu câ bâ trabalhâ 'manhã ê's ta mandâ matâ bu." 'Man'xê out'o dia pal'manhã galinha cu gal' já labantâ. Esse homi mulher 'sta tâ dinshoral [deshonrâl]. Gal' f'râ galinha, "Spiâ cuma mim tâ gobernâ nhôs tudo, e êle só 'quêle um mulher ê' câ podê gobernal." Home' oubi, êle bira tâ ri. Mulher querê p'êle f'ral cusa qui êle 'sta ri. Esse é um segred' qu' êle câ podê f'râ ninguem. Então mulher bira tâ 'poquental dima's [demais], êle 'çoutal, êle fazê sima gal' f'râl. Di 'li im diante ê's bibê sabe, mulher câ 'poquental ma's.

43.

Era um homi temb' tres filh', Pal', Pedr', e Mané José. Pai 'doece. Pal' f'ral, "'Nha pai, 'm ta ba fim di mund' jobê nhô raméd'."—"'Nha filh', fim di mund' é mu't' longe. Quemqui bâ lá, câ ta bem 'li ma'." Pal' f'ral, "'M ta ba, 'm ta tornâ bem." Pai purguntal, "Cusa qui bu querê, sac' di dinhe'r' ou sac' di abenç'?"—"'M querê sac' di dinhe'r', 'm câ mést' sac' di abenç'." Ele dal sac' di dinhe'r'. Ele monta sê cabal', êle corre, corre toqu'êle chiga casa di 'Nhâ' Belh'. "O 'nha net'! p'undi bu 'sta bâ, cusa qui bu querê?"—"'M 'sta jobê raméd' pa' 'nha pá' qui 'sta doente." 'Nhâ' Belh' f'ral, "'M tâ pô b' comê cu 'nha filha, quemqui comê ma's pouco, 'm ta matal." Esse belh' temba tres filha, tud' 'par'ceba cumpanheir'. Quant' filha di prumer' comê toqui ê' câ podê ma's, êle ba tuma ma's comid', filha di sugund' trazê comid'. E's comê, comê toqu'êle câ podê ma's. Ele ba buscâ ma's comid', bem coude. Pal' câ podê comê ma's. Belh' f'ral, "Bem, 'm bem mostrâ bó 'nha casa di séte chabé!" Ele abri seis porta. Quant' ê's chiga na di séte, êle f'ral, "Esse é bó qui tâ abril!" Ali temba um fund', êle puxal dent' d'êle.

Pedr' f'râ, "'Nha pai, 'm tâ bâ fim di mund' jobê nhô raméd'."—"'Nha filh', fim di mund' é mu't' long', quemqui bâ lá câ ta bem 'li ma's." Pedr' f'ral, "'M tâ bâ, 'm ta tornâ bem." Pai purguntal, "Cusa qui bu querê, sac' di dinhe'r' ou sac' di abenç'?" Pedr' f'ral, "Sac' di dinhe'r', cusa qui 'm ta fazê cu sac' di abenç'?" Ele dal sac' di dinhe'r'. Ele monta sê cabal', êle corre, corre, corre, toqu'êle chiga casa di 'Nhâ' Belh'. Belh' f'ral, "Bons dia, 'nha net'! p'und' bu 'sta ba, e cusa qui bu querê?"—"'M 'sta jobê raméd' pa' 'nha pá' qui 'sta doente." Belh' f'ral, "Bem pa' dent'! 'M ta pô b' comê cu 'nha filha. Quemqui comê ma's pouco, 'm ta matal." E's comê, comê, comê, filha ba busca ma's comid'. Bem filha di sugund'. Comê, comê, comê; êle ba buscâ ma's comid'. Bem filha di terceir'. Comê, comê, comê, Pedr' cansa. 'Nhâ' Belha f'râl, "Bem, 'm ba' mostrab' 'nhâ casa di séte chabé." E's ba, 'Nhâ' Belha abri seis port', 'quêle di séte êle f'ral, "Esse bó qui tâ abri." Ele abril; 'Nhâ' Belha puxal dent' di fund' sima sê ermum.

Mané José f'ra, "'Nha pai, 'm tâ bâ fim di mund' jobê nhô raméd'." Pai f'ral, "Bu dous ermum ma's belh' ba, ê's câ bem. Si bu ba, bu câ tâ bem."—"Não, 'nha pai! Mim tâ bâ, 'm tâ tornâ bem." Pai purguntal, "Cusa qui bu querê, sac' di dinhe'r' ou sac' di abenç'?"—"Nhô dâ-m' sac' di abenç'. Cusa qui 'm ta fazê cu sac'di dinhe'r'?" Ele dal sac' di abenç'.

Mané José temba tres cach' [cachorro], chumab' Flor, Hóra, Moment'. Ele f'râ sê pai, "Oqui nhô olhâ esse cach' ta puxâ na fi' di falé, nhô largas, pamodi 'm 'stâ na p'rig'." Mané José montâ sê cabal', êle bai, bai, bai, êle chiga casa di 'Nhâ' Belh'. Belh' f'ral, "'Nha net', p'und' bu 'sta bâ?" Ele respondêl, "Senhora, 'm 'stâ bâ fim di mund' ma's balente." Esse belh' dal um mon di sal. Ele f'ral, "Na maior afront' êle tâ sirbí bu." Ele bai, bai, bai, êle 'contra cu out'o belh'. Belh' f'ral, "'Nha net', p'und' bu 'stâ bâ?" Ele respondel, "Senhora, 'm 'sta ba fim di mund' ma's balente." Ele dal um mon di simente spinh'. Ele f'ral, "Na maior afront' êle tâ balê bu." Ele bai, bai, bai, êle 'contra cu out'o belh'. Belh' f'ral, "O 'nha net', p'und' bu 'sta bâ?" Ele respondel, "'M 'sta ba fim di mund' ma's balente." Belh' dal tres grão di simente di polon. Ele f'ral, "Na maior afront' êle tâ balê bu." Dipous êle bai, bai, bai, êle chiga casa d'outrum belh'. Esse belh' f'ral, "'M tem um filha, 'm ta pô nhôs comê junt'. Si bu comê ma's, 'm ta matal, si êle comê ma's qui bó, 'm tâ matâ bó." E's comê, comê, comê, raparig' bira pa' labanta pa' ba busca ma's comê. Ele f'ral, "Não, 'sinta! Oqui nu comê tud' esse qui 'stâ nos diante, nu tâ bâ tomâ ma's, nau antes." Rapariga câ podê comê ma's. Belh' f'ral, "'Nha net', bem! 'M ba mostrâ bu 'nha casa di séte chabé!" Belh' abri seis port'. Quant' ê's chigâ na séte, êle f'ral, "Abri esse pamod' 'nha mon 'sta cansad'."—"Nhâ abri 'quêle port', nhâ qui pô 'quêle fichadura." Belh' abri port', êle puxal lá dent'. Ele f'ral, "'Nhâ' Belh', nhâ tâ 'stâ lá toqui nhâ t'râ fóra 'nha dous ermum." Ele t'ra ê's fóra. Tud' tres tumâ sês cabal', ê's bai, ê's dixa 'Nhâ' Belh' lá fichad'.

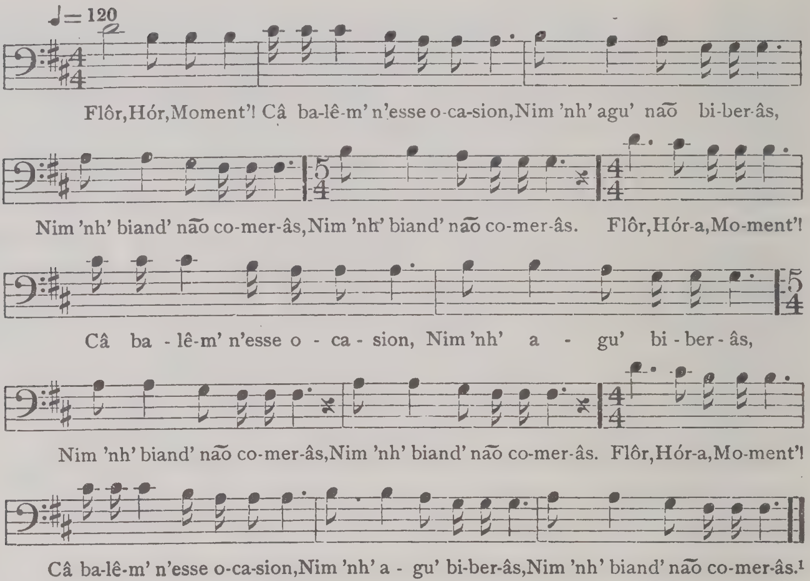
Dent' di tres dia êle saí fóra, êle monta sê borbodec, êle ba sês 'tras. Ele cant',

"Borbodec cidec', 'Nhô' Cumpâ' Anton,
Corre, 'm tâ dâ bu sangue fresc' bu tâ bibê."

Quant' 'sta 'sim ê's spia pa' tras, ê's ólha 'Nhâ' Belha sês 'tras. Mané José bóta um mon di sal sês 'tras, bira um mar. 'Nhâ' Belh' nada, nada, nada. Quant' êle salta nout' band', ê's ja bába. Belh' corre, corre, corre. Ele cant',

"Borbodec cidec', 'Nhô' Cumpâ' Anton,
Corre, hoje 'm tâ dâ b' sangue fresc' bu tâ bibê."

Quant' êle 'sta 'sim di pegâs, Mané José botâ sês 'tras um mon di simente spinh', spinher' sarra. 'Nhâ' Belh' racha dent' spinh', êle ratalha tud'. Ele bai, bai, bai, toqui êle 'sta 'sim di pega ê's out'o bez. Mané José botâ tres grão di simente polon, bira tres pé di polon, um pa' cad' d'ê's. 'Nhâ' Belh' bem, êle t'ra um 'lharg' di sê crica, êle fazê machad', êle birâ tâ cort' na polon. Mané José cant',—


♩= 120
Flôr, Hór, Moment'! Câ ba-lê-m' n'esse o-ca-sion, Nim 'nh' agu' nã̃o bi-ber-âs,
Nim 'nh' biand' nã̃o co-mer-âs, Nim 'nh' biand' nã̃o co-mer-âs. Flôr, Hór-a, Mo-ment'!
Câ ba - lê-m' n'esse o - ca - sion, Nim 'nh' a - gu' bi - ber - âs,
Nim 'nh' biand' nã̃o co-mer-âs, Nim 'nh' biand' nã̃o co-mer-âs. Flôr, Hór-a, Mo-ment'!
Câ ba-lê-m' n'esse o-ca-sion, Nim 'nh' a - gu' bi-ber-âs, Nim 'nh' biand' nã̃o co-mer-âs.[1]

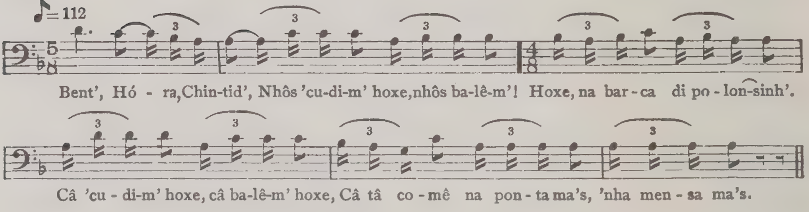
'Sta 'sim ê's olhâ lá longe um poeira. Mané José f'ra, "'Nhâ' Belh', nhâ olha lá quêle é algum cusa qui 'sta bem 'judano." 'Nhâ' Belha respondel, "O 'quêle é 'nha cabras qui 'stâ bem." Dent' diquêle cachorres chiga. Mané José f'ra, "Flôr, Hóra, Moment'!" E's pegâ 'Nhâ' Belh', ê's matal cu sê borbodec'.

[1] *Variants:*

(*a*) Flôr, Hóra, Moment'!
Se bu câ balê-m' n'esse ocasian,
'Nhâ agu' nã̃o biberâ,
'Nhâ bianda nã̃o cumerâ,
Nem na 'nhâ sombra nã̃o sombrarâ.

(Flower, Hour, Moment!
If you do not help me at this time,
My water you will not drink,
My meat you will not eat,
Nor in my shade will you shade yourself.)

(*b*)


♪= 112
Bent', Hó - ra, Chin-tid', Nhôs 'cu-di-m' hoxe, nhôs ba-lê-m'! Hoxe, na bar - ca di po - lon-sinh'.
Câ 'cu - di-m' hoxe, câ ba-lê-m' hoxe, Câ tâ co - mê na pon - ta ma's, 'nha men - sa ma's.

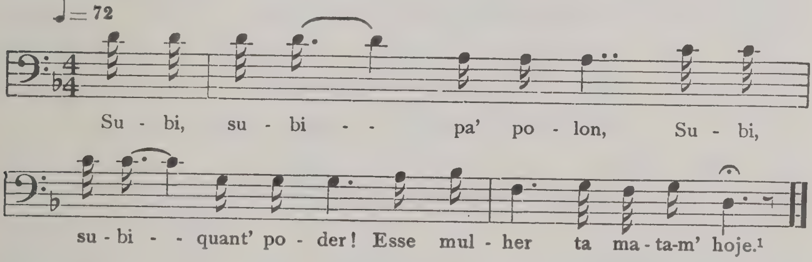
(Wind, Time, Mind,
You think of me to-day, you help me!
To-day at the foot of the little *polon*.
Think not of me to-day, help me not to-day,
You will nevermore eat at the side of my table.)

44.

Era um home' temba tres filh', Paul', Pedr', José. Paul' f'ra sê pá' êle querê bâ guerra na mont' p'êle da Jon d'Anis inxempro [examplo]. Sê pá' purguntal, "Pa' qui? Bu câ tem mester di bâ."—"Nhô dixa-m' bâ! Nabio fundiad' câ tâ ganh' fréte." Sê pá' purguntal, "Cusa qui bu querê, abenç' di bu pá' cu bu ma', di bu padrinh' e madrinh', ou sac' di dinhe'r'?"—"Sac' di dinh'." Sê pá' f'ral ba pa' cerc' pegâ cabal'. "Cabal' qui bu olhâ cu rost' pa' sul, câ bu pegâ, pegâ 'quêle qui bu olhâ cu rost' pa' norte." Esse é maliçon. Ele ba, êle pegâ cabal' cu rost' pa' sul. Cu sê sac' di dinh' e se lionsinh' êle saí. Dipous êle ba um pouco, êle dixê di cabal' pa' êle comê. Quant' êle comê car', êle tâ botâ lionsinh' oss', oqui êle comê mandioca, êle tâ botâ lionsinh' corre'a, oqui êle comê batata, êle tâ botâl casca. Ele ba pa' figueira na beira di rubeira. Ele subi figueira, êle comê fig' madur', êle bótal fig' cru. Um porca bem tâ passâ. Ele comê fig', êle 'rinca na lion. Rapaz f'ral, "Comê fig', ma' bu dixa 'nha lion." Rapaz ba pa' um cutelinh' undi êle 'contra cu um belh' montad' n'um besta. Ele f'râ 'quêle belh', "Munda [muda] di 'nha caminh', bu dixa-m' passâ!" Belh' f'ral, "Pass', bu ba' bu caminh'! Caminh' qui bu bai qui bu 'contrâ albrolh' cu carapiça." Ele bai, chiga n'um marad', na casa d'um belh' fitice'ra. Esse belh' éra 'quêle porca qui rincab na lion. "Belh', nhâ câ olhâ um porca di rabo ased' pass' 'li?" Belh' respondel, "Quant' êle pass' 'li ja 'm razâ tres rosad' 'té fim."—"'Nhâ câ podê gasalha-m' esse no'te?"—"'M tâ tumâ b' pa' dent' cu tud' 'nha coração. Cusa é 'quêle casa di pédra e cal qui ê' câ podê gasalhab'! 'Sta 'li esse no't', 'manhã 'm tâ f'rab' tud' sê ruspet'." Esse belh' temba um criad' nome Lena. Belha f'râ, "Lena, ba na capoeira, pegâ galinha qui tene rost' pa' norte, bu dixâ um qui tene rost' pa' sul. Cozinhal bem cozinhad', mas tempral mal." Ele purguntâ rapaz, "Na casa di bu pá' qui casta di mensa qui bu custuma tâ comê n'êle, é mensa di ouro ou di prata?" Ele câ responde. Ele cu'da cuma é brut'. Belha f'râ Lena pa' sirbil na mensa di prata. Sima êle tâ comê, êle tâ trâ oss' pa' sê lion 'riba di mensa. Hóra di de'ta, belh' f'râ Lena pa' fazel cama cu cobritor di séda di baix', colchon di 'riba, 'riba di colchon pa' êle pô ambrolh'. Belh' f'râ Paul', "Sima 'm comodâ bu cu tud' 'nhâ coração, bu tem qui 'barçâ-m' na beira di 'nhâ cama antes qui bu de'tâ. 'Marra bu lion rij'."—"'M câ tem cord' pa' 'm 'marral cu êle'." Belh' dal um fio di cabe'l' pa' êle 'marral cu êle. Quant' êle ba 'barçal, belh' cun'ça [começa] tâ lutâ cu êle. Ele canta pa' sê lion. Lion f'ral, "Quant' bu comê carne, bu bota-m' oss', quant' bu comê mandioc', bu bota-m' corre'a, quant' bu comê fig', bu bota-m' fig' cru." Dipous belh' t'râ Paul dent' di bôca di coba qui 'staba na beira di sê cama.

Pedr' f'râ sê pá', "Paul' bâ pa' fóra pâ' êle bâ dâ Jon d'Anis ensemplo. Agó' 'm tem pa' bâ." Ele bai. Cusa qui 'conticel 'conticeba Paul'.

José f'ra, "Mi' tamb' 'm tem pa' bâ." Ele f'râ, "Cu abenç' di nhô 'm tem tud' cusa qui'm mesté. Dinhe'r' 'm câ mesté."—"Ba pa' cerc', bu pegâ cabal' qui tene rost' pa' sul, bu dixâ 'quêle qui tene rost' pa' norte." Ele pegâ cabal' qui tene rost' pa' sul. Ele ba pa' sê madrinh' pa' abenç'. Ele dal abenç' cu simente di buli. Ele ba p'undi sê padrinh' pa' abenç'. Ele dal abenç' cu um canud' di sal. Sê pá' dal sê abenç' cu tres grão di simente di polon. Sê ma' dal abenç' cu um canud' di cinsa. Ele f'râ sê irmum coude, "'M ta dixa 'nhâ tres lion na casa. Tud' dia bu ta regâ-m' 'nhâ jardim bu tumâ cu'dad' cu 'nhâ lion, Hóra, Sera, ['Spera?] Moment'. Oqui bu olhâ 'nhâ jardim sec', e 'nhâ lion ta 'scumâ pa' bôca, bu largâs." Ele ba chigâ na o mesm' lugar undi sê dous ermum parâ pa' e's comê. Ele chupa oss', êle da sê lion carne. Ele comê linh', êle da sê lion mandioc'. Na figueira êle comê fig' berde, êle da sê lion madur'. Quant' porca bem, êle f'ral, "Comê fig', ma' bu dixâ 'nha lion quet'." Quant' êle 'contrâ cu belh' montad' na best', êle f'ral, "Dixê di best', bu monta 'nha cabal', dixâ-m' montâ na bu best'." Belha f'ral, "Não, honte cu onthonti passa dous rapaz montad' na cabal'. Sê cabal' dâ 'nha besta tres cox' [coxote]. Ba bu caminh'! Bu tâ 'contrâ cu caminh' di salbação. Virga Maria ba cu bó!" José bem chigâ na casa di belh'. Ele purgunta belh' se êle olhâ um porc' passâ 'li? "Desde qui êle passa 'li, ja 'm razâ tres rosad' 'té fim."—"Nhâ câ podé dâ-m' gasalh' 'li pa' esse noute?"—"'M ta dá bu gasalh' cu tud' 'nha coracão. Cusa qui isse casa di pédra e cal qui ca podê gasalhâ bu! 'Sta 'li esse noute, 'manhã 'm tâ f'râ bu tud' ruspet' di porca." Quant' belh' f'râ Lena pa' êle cozinhâ galinh' bem ma's pa' êle tempral mal, José f'ral, "Não, galinh' debê sêr bem cozinhad' e bem temprad'." Belh' f'ra, "Lena, tuma cu'dad'! pamod' êle é câ sima 'quêle out'os." Lena 'stab cu med'. Ele cozinha galinh' bem, êle tempral bem. "Na casa di bu pá' qui casta di mensa qui bu costuma tâ comê n'êle, di ouro ou di prata?”—“Ninhum, ’m custumâ ta comê na mensa di pó. ’Nha pá’ cu ’nha ma’ é câ ric’.”—“Na casa di bu pá’ qui casta di prat’ qui bu costuma tâ comê n’êle, di ouro ou di prata?”—“Nenhum, ’m ta comê na prat’ di port’. ’Nha pá’ cu ’nha ma’ é câ ric’.” Belh’ pô mensa sima José querêl. Sima êle ta comê um bocad’ na sê bôca êle tâ dá sê lion um. “Lena, fazê cama cu cobritor di seda di baix’, colchon di ’riba, e di ’riba ambrolh’.” José f’ral, “Não, cama debe fazed’ cu ambrolh’ di baix’, colchon di ’riba, ma’s di ’riba cobritor di seda.” Quant’ belh’ f’ral pa’ êle ’barçal, êle f’ral, “Na casa di ’nha pai tem mu’t’ sirbent’, nunca ’m câ brincâ cu ê’s, e bó é ma’s belh’ qui ’nha dona!” Belh’ f’ral, “Bu câ tem nada cu ’quêle.”—“Não, ’Nha’ Belh’, não hoje no’t’, ’manhã oqui ’m bem pa’ tras, ’m ta ’barça nhô, e ’m ta da nhô bej’.” Quant’ ’man’xê belh’ pidil p’êle barçal e p’êle dal um bej’. Ele néga. Belh’ temba dous filha cu um filho, Zabél, Maria, Julian. Dipous qui êle saí, belh’ f’râ sê filhos pa’ ’ranjâ sês ferrament’ pa’ ba cu êle pa’ ê’s ba matal. Josê cansa, êle ólha cuma ê’s ta pegal, êle bóta canud’ di sal sê ’tras. Ele bira um mar. Belh’ corta caminh’ dentul mar cu sê picaret’ cu machad’. Dipous êle bem traz’ sê ferrament’ pa’ casa. Ele saí sê ’tras outro bez. Ele anda, anda, anda toqui êle cansa outro bez. Ele spia pa’ tras, êle ólha ta bem pegal. Ele bóta ’quêle canud’ di cinza sê ’tras, bira neba cu sarraçon. E’s bem pa’ tras pa’ casa pa’ ê’s bem tumâ ferrament’ pa’ ê’s ba corta sarraçon. E’s corta, ê’s passa, ê’s bem casa trazê ferramenta, ê’s sai sês ’tras out’o bez. Ele cansa, êle bira olha ’tras, êle ólha cuma ê’s ta pegal. Ele bóta simente di polon. Ele canta,


♩= 72
Su - bi, su - bi - - pa’ po - lon, Su - bi,
su - bi - - quant’ po - der! Esse mul - her ta ma - ta-m’ hoje.[1]

Polon cria, cria, cria, toqui êle bira ma’s alt’ polon qui tem na mund’, qui oit’ home’ câ ta podê barçal. Belh’ bem casa pa’ êle bem buscâ sê ferramenta. Ele cortâ, cortâ, cortâ. Mini's cansa. Ele canta,

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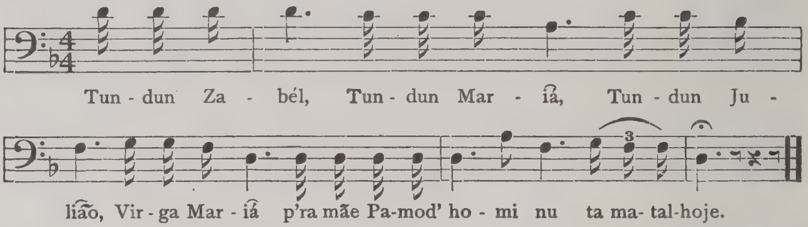
[1] *Variant:*

Subi, subi pa’ polon.
Subi, subi quanto poder.
Porque esta mulher.
Vae me matar hoje.


Tun - dun Za - bél, Tun - dun Mar - iâ, Tun - dun Ju -
lião, Vir - ga Mar - iâ p'ra mãe Pa-mod' ho - mi nu ta ma- tal-hoje.

E's corta, corta, toqui polon fica um fio di linha pa' caí. José bóta outrum siment' di polon. Ele canta,

"Polon, 'riba, 'riba,
Polon, 'riba, 'riba,
'Riba, 'riba ma's alt' qui bu podê!
Pamod' esse mulh' ta mata-m' hoje."

Polon cria alt'. Belh' bem casa pa' êle bem busca ferrament' pa' êle ba cortal. Ele canta,

"Tundun Maria,
Tundun Zabél,
Tundun Julian,
Virga Maria, nossa mãe
Olha esse home 'm ta matal hoje!
Rapica po, 'nhâ machadinho!
Servi-m' di goiva, 'nha machad'!
Porqui este sinhor 'm ta matal hoje."

E's corta, corta, corta, toqui polon fica um linha pa' êle caí. José bóta tercer' simente di polon. Ele canta,

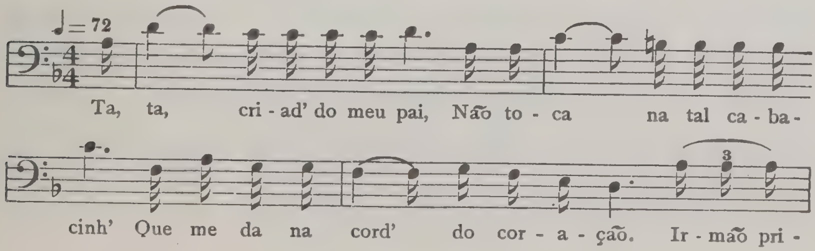
"'Riba, 'riba, polon
'Riba, 'riba, alt' qui bu podê!
Pamodi esse mulh' ta mata-m' hoje."

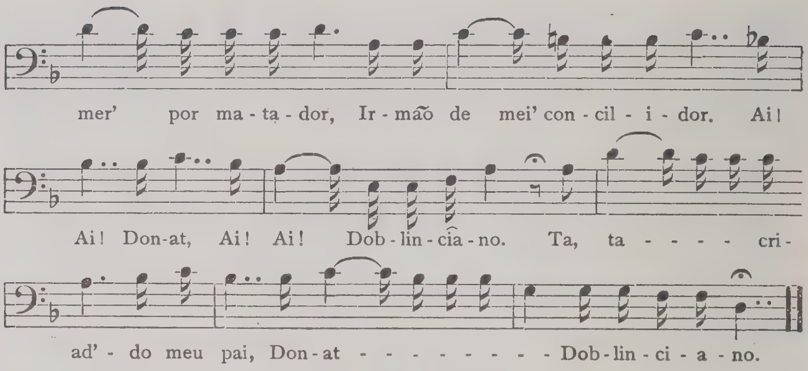
Esse tercer' polon cria ma's alt', ma's gross' qui 'quêle out'os. E's corta, corta, corta. Quant' polon 'sta 'sim di caí, José chuma sê irman' na casa. "Bu lembra cusa qui'm f'rab' na porta di noss 'casa quant' 'm saí?" Na o mesm' hóra sê irman' ba pa' jardim. Ele achal tâ secâ; lion sata 'scumâ pa' bôca. Ele bem pa' tras pa' casa, êle f'râ, "Mãe, 'nha mãe, bu lembra cusa qui José f'râ quant' êle saí di porta fóra?" Ele corre pa' faca pa' êle cortâ cord' di lion. Cord' 'sta tud' trancad', conforme lion 'stab' ta bua. Polon 'sta quasi tâ caí quant' 'sta José ólha um cusa qui par’cê tres cachorinh’ cusa di cinc’ milha longe. Ele purgunta ’Nhâ’ Belh’, “Nhâ câ olha um cusa ta bem lá?”—“Quel é pastor di cabra qui ’sta pastorâ.” Agó’ qui lion corre. E’s bem chigâ. José chuma,—

> “Hóra! Moment’! ’Spera!
> Cu’da, cu’da, ó meu leonsinho!
> Se tu ’sta para me valer, valer hoje,
> Porque hoje é prumer’ e daradeiro
> Ultimo dia da minha vida.”—

“Hóra, bu olha ’quêle mulh’? ’M câ querê olha um padaç’ d’êle ficâ. Moment’, ’Spera, bu olha ’quêle raparigos cu ’quêle rapaz? ’M câ querê olhas ficâ um padaç’.” Lion ’panha belh’, raparigos e rapaz, ê’s câ dixa um padaç’, ê’s bira tud’ in farinha. José bem pa’ tras pa’ casa di belh’. Ele f’ra Lena, “Lena, se bu câ da-m’ chabé di b’rac’, caminh’ qui ’Nhâ’ Belh’ anda bu tem qui andal tambê’.”—“José, bu tem qui ba na ’nha ma’, bu concol na ’lharga dreita e na ’squerda, chabé ta saí.” José concô, chabé saí. Ele ’panha, êle abri porta. Na prumer’ porta êle acha sê dous ermum. Ele dá Lena orde pa’ fazê sopa. Lena cu medo di José matal êle fazê sopa ma’ face [?English, *fast*] qui êle pode. Logar undi sê ermum ’stab é sima di Newport pa’ Fall River. Na meio d’êle êle acha gente tam frac’ qui ê’s câ podê tumâ sopa nim pa’ canud’. Dipois qui êle t’ra tud’ arguem qui ’staba lá. Ele f’ra Lena pa’ tumâ cu’dad’ cu logar sima sê ma’.

Ele bira ta bem pa’ casa cu sê ermums. E’s anda tres dia. Quant’ ê’s ’sta pert’ di casa, ê’s chiga n’um fonte. José f’râ Paul’ pa’ êle bibê prumer’. “Não, ’nhâ ermu’ Pêdr’ debe bibê prumer’.” Pedr’ f’râ, “Não, ’nhâ ermum José qui debe bibê prumer’.” Quant’ José umbaxa pa’ êle bibê, Paul’ dal cu cataminha. Ele caí mort’ dent’ di fonte. Dipois qui ê’s chiga casa, sês pai purguntas si ê’s câ ’contra cu sês irmum José. E’s f’ra, “Não.” Out’o dia criad’ ba fonte. Ele ólha buliseira cu buli pejad’ n’ele. Ele bira tâ bá pô mon na calabaç’. Ele bira tâ cantâ,


♩= 72
Ta, ta, cri - ad’ do meu pai, Não to - ca na tal ca - ba -
cinh’ Que me da na cord’ do cor - a - ção. Ir - mão pri -


mer' por ma - ta - dor, Ir - mão de mei' con - cil - i - dor. Ai!
Ai! Don-at, Ai! Ai! Dob - lin - cia - no. Ta, ta - - - - cri -
ad' - do meu pai, Don - at - - - - - - - - Dob - lin - ci - a - no.

Criada ba casa. Ele f'ra sê pai cuma êle ba fonte, êle brinca cu buli, buli f'ral pa' êle câ brinca cu êle. Home' harenga cu rapariga pamodi êle 'staba tâ brincá, êle câ trazê agu'. Ele câ querdita minina cu 'quêle buli. Minina bem pa' fonte out'o bez, êle bem sê 'tras. Ele f'ral pa' êle brincâ cu buli. Buli canta,

"Ta ta, criada do meu pai,
Não toca na tal cabacinh',
Esta tocand' na corda di minha coração.
Meu irmão primer' por matador
E meu irmão de meio por concelhador.
Ai! Ai! Donat. Ai! Ai! Doblinciano."

Home' bem casa, êle ficha sê dous filh'. Ele ba p'undi di madrinh' di José. Ele lembra êle dab' êle simente di buli. Madrinha ba cu pai pa' fonte. Ele leba cu êle um toalha e sê rosadi. Quant' ê's chiga na fonte, ê's f'râ criad' pa' brincâ cu buli. Buli canta,

"Ta ta, criada do meu pai,
Não toca na tal cabacinh'," etc.

Madrinha sê pesso' brinca cu buli.

"Ta ta ta ta, ó Senhora Madrinh'
Não toca na tal cabacinh'," etc.

Madrinh' pô sê rosade na buli, êle umbrulhal na toalha. Pai di José temba um tambor. Ele toca na baluarte, pa' juntâ tud' pob' pa' bem oubi um bulisinh' papiâ sima alguem. Tud' bem pa' bem oubil — doutor, padre, bispo, 'diministrador di concelh'. Doutor e pá' abri buli. Sima êle pô faca na êle, êle canta,

"Ta ta ta ta, ó Senhor Doutor!
Não toca na tal cabacinh'," etc.

Ele pô sê faca na out'o banda di buli. Buli f'ra, "Dibagar, ali é linh' di 'nha coraçaõ." Assim qui buli abri, José saí fóra, é um home'. Ele 'barçâ sê ma', sê madrinh'. Tud' gente cu'da êle éra Don José. Ele f'râs ê's tud' cusa qui conticê dent' di êle cu sê irmum cu êle. Sê pai purguntal cusa qui êle querê pa' fazê cu sê irmum. "Mi' é fiel pa' ê's, ê's é fals' pa' mi'. Manda buscâ quat' cabal' di iste, oeste, norte e sul. Bu 'marrâ 'nha irmum. Dipois bu tocâ caxa distemp'rad', cada um cu'di sê parage, corta ê's in quat' padaç'." Pai di José casal cu criada. E's bibê noba bida e bida noba.

46.

Era um mulhê' c'um home' temba um filh'. Um dia êle ba p'ra baix' pa' prai', êle acha quat' lionsinh'. Ele lebâs pa' casa. Cuma ê's temba cosser, sê ma' câ dixas entrâ. Entaõ êle dixas cu sê madrinh'. Quant' êle temba vinti um an' di edadi, êle pidi sê pá' cu sê ma' pa' sê abenç'. "'M tâ bâ pa' mund' pa' 'm bâ olhâ cusa di contâ." Ele leba cu êle sê lions, Jiro, Marian', Salamansa, Sojiroconjiro. Ele bem chiga na casa di um rei qui temba tres filha. Ele entra pa' dent', êle f'râ esse rapariga cuma êle tâ 'marr' esse lions na pé di mensa. "Se algum di nhôs dismarras, 'm tâ cortal cabeç' cu esse 'spada molad' di me." Ele bai, bai, bai, toqu'êle chiga n'um rocha undi qui temba sanch' che'. Sanch' canta,

"Grititi, bata tebata.
Forminga cancancaran!"

Esse rapaz 'staba cu med' di sanch', êle chum' pa' sê lions,

"Jira, Mariano, Salamansa, Sojiroconjiro!"

Lions bira tâ buâ, tâ puxâ na sês cord'. Coude querê dixa bai. Ermum mais belha f'ral, "Câ bu lar' pamod' 'quêle home' ta matâ bó." Sanch' canta out'o bez,

"Grititi, bata tebata.
Forminga cancancaran!"

Rapaz canta,

"Jira, Mariano, Salamansa, Sojiroconjiro!"

Lions bira ta buâ cu força; coude dicidi pa' largâs pa' ê's ba. E's birâ tâ bem. Rapaz qui 'staba tâ chorâ dususperad', ólha ê's lâ longe, um sarraçon di poe'ra. Quant' ê's chigâ, êle corta sê pon in quat' padaç', êle da cad' ê's um padaç'. Ele f'râs, "Juda-m', 'nhâ lions. Quê's sanch' querê mata-m'." Lions bu' na sanch', mata, mata, mata, toqui fica só um, rei di 'quêle montad'. Esse sanch' 'staba 'ngachad' dent' d'um b'rac', só di noite 'quêle tâ saí fóra pa' êle bisiâ [vegiar] di bolta. Rapaz ólhal, êle manda lion sê 'tras. E's pegal, ê's rachal in padaç'.

Dipous mu't' contente, rapaz ba cu sê lions pa' casa di rei. Ele purgunta, "Qual di nhôs qui larg' esse lions?" Coude 'staba cu med', êle câ responde. Ele purgunta out'o bez. "Qual di nhôs qui larg' esse lions?" Coude responde, "Mi' qui largas. E's 'staba tâ buâ na cord', 'm largas p'ê's bâ."—"Bom! bó qu'é 'nhâ mulhê'." Ermum ma's belh' responde, "Nãõ, sinhor, é mintida, mi' qui largas." Ermum di sugund' f'râ, "Nãõ, sinhor, ami' qui largas." Rapaz f'râ, "Qual di nhôs que é capaz di fazê me spantâ aquêle qui 'm tâ casâ cu êle." Coude 'panha um pardal, êle pô baix' di bacia di rosto qui rapaz tâ labâ n'êle. Out'o dia par'manhã quant' êle rabida bacia p'êle labâ rost', pardal bua pa' fór', rapaz fica spantad'. Coude bem pa' 'riba 'barçal. E's casad', e ê's bibê bida cumprid'.

47.

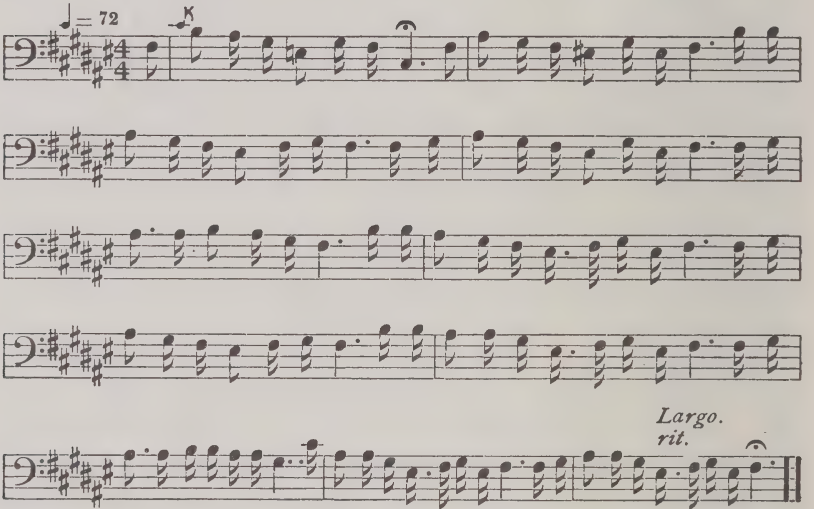
Era um home' prob' cu sê mulh', ê's tâ morába na camp'. E's temba tres filh' cu um filh'. Filh' ma's no'b' temba marc'. Oqui ê's tá bá cidade, ê's temba qui passaba pa' cimiterio. Nenhum di mini's câ tâ passáb' pa' cimiterio si nãõ 'quêle qui temba marc' qui tâ bába dent' di cimiterio. Sima ê's câ ta bá, êle f'râ, "'M diseja sabê cusa qu'é med'!" Um dia êle saí di casa, êle 'contra cu um home' na um quintal qui oubil f'râ cuma êle tem gana di sabê cusa qu' é med'. Home' f'ral, "Bu f'râ 'ma bu tem gana di sabê cusa qu' é med'?" Rapaz f'ral, "Sim." Home' lebal pa' um inforca. Ele f'ral, "'Sta 'li 'té pal'manh' 'm tâ olhâ bu. Oqui bu oubi sinh', fazê luz." Rapaz fazê luz, êle fazê lume. Ele spiâ pa' 'riba, êle olhâ home' pind'rad' na inforc'. Ele f'râ, "Nhôs prob' coitad' pind'rad' na inforc', inquant' 'm 'sta 'li na beira di lume!" Ele subi pa' riba, êle trazê home' p'ra baix', êle pô ê's na beira di lume. Ele f'ra, "'M 'sta cansad' cu fazê esse lum'. Oqui êle quema pert' di bó, puxal pa' tras." Ele ba mundâ lenha tres ou quat' bez; dipous homi câ 'tiça lume, êle pô ê's pa' tras na sês lugar na inforc' undi qui ê's 'staba na inforca. Dipois êle deita, êle drumi 'té pal'manhã. Home' bem, êle ólha cuma êle câ pode fazê nad' cu êle, êle dixal quet'.

Ele ba na sê caminh', êle 'contra cu um mulh'. Ele f'ral, "'M diseja 'm sabê cusa qu' é medo!" Mulh' lebal pa' casa di rei, und' qui êle f'râ out'o bez, "'M diseja sabê cusa qu'é medo!" Rei f'ral, "Se bu drumi na um cert' casa (é um casa qui temba um treja [?English, *treasure*] qui rei sabêba), si bu drumi lâ pa' tres noite sim medo, 'm tâ dá bu metad' di 'nhâ riquesa, e 'm tâ casâ bu cu 'nhâ filh'." Rei lebal pa' um casa, êle fichal, êle largal. Ele fazê lume, êle 'sinta tâ quentâ sê pesso'. Ele câ ólha 'nhum, êle ba son'. Meia noite êle corda, êle acha home' 'sintad na sê beira de êle. Home' f'ral, "Saí di 'li pa' fóra!"—"Mim câ 'sta ta saí di 'li pa' fóra. 'M tem ord' pa' 'm 'sta' 'li toqui 'man'xê [amanhecer]." Pal'manhã rei manda trop' pa' ba ólhâ cusa qui fazê. Ele ba janta na casa di rei, dipois êle bem pa' tras pa' casa pa' di noite. Ele fazê lume, êle 'staba quasi ta drumi quant' êle oubi raboliço. Ali caí p'ra baix', sê diante, êle ólha metadi d'um home'. Ele f'râ, "Ali tem ma' home' qui ta cortâ gente metade pa' metade." Ele pô metade di home' na beira di lume. Di qui um pouco caí outrum metade. Ele pôl na beira di 'quêle out'o metade. Ele f'ral, "Oqui lume arde toqui chiga na bó, puchal pa' tras." Lume quema, ma' êle temba qui 'tiçal êle sê pesso'. Ele f'râ 'quêle metad', "Se bu câ 'tiça 'quêle lume, 'm ta botabu di janéla p'ra baix'." Dous metad' junta cu cumpamheir', fazê um figurinha. 'Quêle hominh' tuma rapaz sê sent'. Rapaz f'ral, "Mund' di 'li!" Figura câ respondel. "Se bu câ responde-m', 'm ta cortâ bu cabeça." 'Inda figura câ respondel. Ele bira tâ bá 'panhâ machad'. Dipois figurinh' dispar'cê. Pal'manhã rei manda sê tropa, e êle fazê grande fésta pamod' êle cu'da cuma 'quêle treja ta discobri sed'. Ninguem d'antes câ drumiba dous noite naquêle casa. Noite di tres fantasma par'cê. Ele purgunta rapaz, "Qui casta di jogo qui bu tâ jugâ?" Fantasma 'panha tres bola. Ele f'râ, "Se bu querê um, 'm ta fica cu dous. Se bu quere dous, 'm ta dab dous, 'm tâ ficâ cu um." E's com'ça ta jogâ. Rapaz purguntal, "Qui casta di jogo é esse?" Ele respondel, "Tres pa' um." E's juga, rapaz unganha. Dipois fantasma dispar'cê. Quant' 'sta 'sim di 'man'xê, par'cê um mo'stro. Mo'stro f'ral, "Saí di 'li!"—"Não, undi qui for qui bu ba, 'm ta ba tambê'. Se bu 'sta, 'm tâ 'sta." Mo'stro f'râ, "Anton bem 'nhâ 'tras!" Mo'stro mostral treja, e dipois êle dispar'cê. Pal'manhã tropas bem. De prumer' ê's câ achal. Ele oubi ê's chumal, mas treja 'staba tant' brilhante qui êle cegal qui êle câ podê saí. Quant' qui ê's achal, ê's lebal pa' casa de rei.

Ele casa cu filh' di rei. Mas 'ind' êle f'râ, "'M disija sabê cusa qu' é med'!" Sê mulh' lebal pa' camp' pa' êle ba 'xinal cusa qu' é med'. Mulh' cumpra um alqueire di peixinh' na piscador, êle da criad'; êle f'ral, "Oqui nu ba deita, bu basa esse peixe 'riba di 'nhâ marid'." Quant' êle drumi, criad' basa 'quêle peixe 'riba d'êle. Peixe bira tâ balhâ 'riba d'êle. Ele da um pulo, êle salta di cama. Sê mulh' f'ral, "'M cu'da bu f'râ nunc' bu câ med'?" Ele respondel, "Se esse qu'é med', ja 'm med' mu't' anos."

48.

Um rei temba um figueira di Portugal. Ele pô criad' pa' guard' pass'. Quant' rei bem, êle acha um fig' falt'. Ele f'râ rapari g', "Um fig' já falt'. Bó qui 'panhal." Raparig' f'râl, "Nãõ, 'm câ 'panhal, é pass' qui 'panhal. Ele bótal na chon, 'm 'panhal, 'm comel." Rei matal, êle 'nterral naquêle logar. N'essa coba nacê palh' berde. Rei mand' Mórinh' pa' ba 'panh' palh'. Sima êle bira ta 'panh' palh', êle cant',



"'Nhâ Negrinh' Mo'r' di 'nhâ pá',
Câ bu rincâ-m' 'nha cabe'lera!
Qui 'nhâ madrast' pô me ali
Pa' bia di um fig' di Portugal.
Pass' passou, fig' caí, fig' caí,
'M 'panhâ, 'm comê."

Ele torn' puxâ. Ele cant' out'o bez,

"'Nha Negrinh' Mo'r' di 'nha pá',
Câ bu rincâ-m' 'nha cabe'lera!
Qui 'nhâ madrast' pô-m' ali
Pa' bia di um fig' di Portugal.
Pass' passou, fig' caí, fig' caí,
'M 'panhâ, 'm comê."

Ele corre pa' casa, êle f'râ rei um cusa papiâ cu êle. Rei f'râl, "Si é bardade, 'm tâ forra bu, si câ bardade, 'm tâ matá bu." Rei ba cu êle pa' figueira. Ele bira ta pux' palh'. Ele cant',

"'Nha Negrinh' Mo'r' di 'nha pá',
Câ bu rincâ-m' 'nha cabe'lera!
Qui 'nha madrast' pô-m' ali
Pa' bia di um fig' di Portugal.
Pass' passou, fig' caí, fig' caí,
'M 'panhâ, 'm comê."

Rei f'râ criad' pa' 'grabatâ [esgravatâr] cóba. Ele 'staba cu cunxenxa [conciença], êle dal algum cusa.

49.

Era um mulhê' temba um filha qu'êle quereba mu't' che'o. Esse rapariginh' temba um cabalinh' di pé quebrad'. Sê ma' semp'e tâ f'râl, "Câ bu monta esse cabal' di pé quebrad' pamod' êle tâ lebâ bó pa' terr' di gentio." Quant' rapariginh' temb quinze an' di idade um dia êle monta esse cabal'. Ele corre, corre, corre toqu'êle chiga terr' di gentio. Cabal' corre tão fase [English, *fast*] êle câ bota cu'dad' pa' p'undi êle bâ. Gentio pôl na cadia pa' êle comel. Um dia 'li êle 'stab mu't' triste. Ele cant',

"Bem qui 'nha ma' ja f'rába mi
Pa' 'm câ ba pa' terr' longe,
Pamod' terr' longe tem gente salbaxe,
E's tâ comê gente."

Gentio oubi, ê's fica contente. E's f'râl, "Cant' out'o bez!" Ele f'râs, "'M ta cant' out'o bez si bu t'ra-m' fór'." E's t'ral fór', êle cant',

"Bem qui 'nha ma' ja f'rába mi
Pa' 'm câ montâ tal cabalinh' pa' longe,
Pamod' terr' longe tem gente salbaxe,
E's tâ comê gente."

"Cant' out'o bez."—"'M ta cant' out'o bez, si bu dixa-m' montâ 'nha cabalinh' 'té 'quêle cutel'." E's dixal bai. Ele cant', êle bem pa' tras. "Cant' out'o bez!"—"Se bu dixa-m' ba ma's um cusinh'." E's dixal bai. Ele cant', êle bem pa' tras. "Cant' out'o bez!"—"Se bu dixa-m' bâ lá naquêle rocha alto." E's f'râl, "Não, talbez bu 'scâpa." Ele responde, "Não, 'm câ tâ fuxi. Ja 'm costum' cu nhôs tud'. 'M câ 'sta pensâ na 'nha gente." E's dixal bai 'té 'quêle rocha. Dipous êle cu sê cabal' corre, corre, corre. E's bem chigâ na rio dent' metade di terr' di gentio cu terr' undi qui sê ma mora. Gentio bem sê 'tras. E's t'ral cu sês frech', mas êle 'staba mu't' longe pa' ê's 'panhal. Cabalo bua dent' di rio, êle nada' pa' out'o banda. Gentio bem 'té rio, ê's olhâ ê's câ tâ pod' pegal, ê's bem casa. Ele ba casa, êle f'râ sê ma' cusa quêle passa. Pa' esse talbez olha qui oqui ma' dá mini' o concelh' êle debe oubi cu êle. Ele câ montâ cabal' out'o bez. E's pôl dent' di mangidô' undi ê's tâ dal comê e câ trabalh' cu êle pamod' êle salbâ esse raparig' bida.

49 (*a*).

Era um lob' cu um galinha di mat'. Esse lob' bâ montiâ. Ele acha um galinha. Ele fica contente, êle trazel pa' casa. Ele fazê um gaiol', êle pôl dent'o d'êle toqui chiga dia p'êle comêl. Um dia êle 'staba 'sintad' na porta di sê castel' tâ chapa sê trosa [English, *trousers*]. Galinha 'sta ta cu'da cumo êle ta pode 'scapa. Ele canta,

"O 'Nhô' Lob'!
'Steira di baca pa' casa,
Leite drumid' pa' branquiâ casa,
Cabeç' di baca pa' tranca di porta,
Leite fresc' pa' comê na casa.
O 'Nhô' Lob'!"

Quant' Lob' oubi esse cantiga, êle labanta, êle balha. Ele f'râ, "Comadre Galinha, 'm câ sabê si bu sabe cant'. Cante ma' um pou'chinh'! Esse cantig' é sabe." Galinha f'ral, "Esse cantig' é 'inda ma' sabe se bu abri-m' port' di gaiol'." Lob' corre, êle abri port'. Ele cant',

"O 'Nhô' Lob'!
'Steira di baca pa' casa,
Leite drumid' pa' branquiâ casa,
Cabeç' di baca pa' tranc' di port',
Leite fresc' pa' comê na casa.
O 'Nhô' Lob'!"

Lob' f'ral, "O Comadre Galinh', 'm câ sabê si bu tâ cant' cantig' sabe. O qui cantig' sabe!" Galinh' f'ral, "Dixa-m' ba 'té lá naquêle cutelinh', 'm tâ cantâ bu um cantig' 'inda ma' sabe." Lob' 'stab' tam contente cu êle, dixal bâ pa' fóra pa' 'quêle cutelinh'. Ele bua, êle ba sê caminh'. Lob' corre sê 'tras; chumal, "O Comadre! cante! O Comadre! cante!" Ele 'staba cu raib' pamod' êle 'nganal, cu raiba pamod' êle temba pa' ba sê 'tras out'o bez.

50.

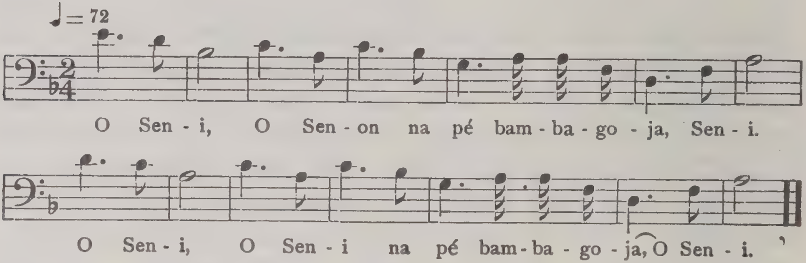
Temba um mulhê' qui temba só um filha. Quant' êle 'staba tâ morrê, êle f'râ sê filha, "Tud' cusa qui alguem f'rab', bu f'ral não." N'esse temp' na Inglaterr' 'stab' mu't' nabi' di guerr'. Capitans desse nabi's oubi disse rapariga. E's ba ólhal. E's f'ral, "Cumo bu 'sta?" Ele respondel, "Não." E's f'ral, "Dá no agu' nu bibê." Ele respond', "Não." E's ba pa' sês nabi'. E's f'ra cumpanheir', "Cusa qui esse rapariga tem qui tud' cusa qui nu f'ral, êle f'râ não?" Marinheir' belh' oubi sês conberç'. Ele f'ra out'o um marinhe'r', "Si 'm ba pa' esse rapariga pidi bibê, êle ta da-m' êle." Esse home f'râ capitan cusa qui esse marinheir' belh' f'ra. Capitan chuma marinheir' belh' pa' casa di canbra. "E 'sim bu f'râ cuma bu tâ bá casa di esse rapariga, bu ta fazel dá bó agu' pa' bu bibê?"—"Sim, 'm f'ral. Ma' 'm câ ta ba lá pa' nada. 'M ta ba lá pa' quat' pês' e um garafon d'agordente." Capitan chuma pa' sê nabi' out'o ermum capitan, ê's fazê 'pósta na marinheir' belh'.

Marinheir' belh' ba pa' casa di rapariga. Ele f'ral, "Bom dia!" Rapariga f'ral, "Não."—"'M câ pod' bibe agu'?"—"Não."—"O que sim 'm bibê um cop' d'agu', ê' câ ta faze mal, câ 'sim?"—"Não."—"Bu ca cunbidâ-m' pa' m' entrâ, câ 'sim?" —"Não."—"O que si 'm entrâ, ê' câ ta fazê mal, câ 'sim?"—"Não." Capitans 'staba tâ bisiâ di longi. E's ólhal entrâ casa. "Olha 'quêle belh' cu sê boné belh',— 'quêle cusa piolhento, êle debê ser quinze an' di idade! Ele fazê cusa qui nu câ pode fazê."

Marinheir' belh' 'sta dent' di casa di rapariga 'té hóra di ceâ. Ele f'ra, "Bu câ cunbida-m' ceâ, câ 'sim?"—"Não."—"O que si 'm bib' um xicra di chá cu bó, ê' câ ta fazê mal, câ 'sim?"—"Não." Ele 'ranja p'êle ba pa' cam'. "Bu câ cunbida-m' pa' 'm ba cam' cu bó, câ 'sim?"—"Não."—"O que si 'm bâ cam' cu bó, ê' câ ta fazê mal, câ 'sim?"—"Não."—"O que si 'm 'barçab, ê' câ ta faze mal, câ 'sim?"—"Não." Ele brinca cu êle. Ele f'ral, "Si 'm pô na bó, ê' câ ta fazê mal, câ 'sim?"—"Não." Dipois enton êle pô n'ele tud' quant' êle temba. Ele ba pa' bord', êle ganh' 'pósta.

51.

Era um raparig' 'ranja casament' cu peixe. Sê nome éra Seni. Esse raparig' temba um erman' mu't' impostor'. Esse dous erman' bâ 'panhâ lenha. Maria larg' Antonia pa' êle ba conberça cu Seni. Ele cant',


♩= 72
O Sen - i, O Sen - on na pé bam - ba - go - ja, Sen - i.
O Sen - i, O Sen - i na pé bam - ba - go - ja, O Sen - i.

Oqui êle cant', êle ta bira um rapaz no'b'. Ele tâ juntâ lenha pa' êle, êle tâ pential sê cabe'l'. E's ta 'sintâ ta conberça. Ele bem chiga casa tarde, dipois di Antonia. Ele f'ra ê's cuma êle perd'. Sê ma' purguntal, "Pamod' bu câ ba junt' cu bu erman'?" Ele raspondel, "'M largal pamod' 'm sabe p'und' qui tem bom lenha." Oqui esse raparig's 'sta junt' ê's só, ê's bira ta harenga. Antonia sabe cuma Maria 'staba tâ 'namorâ cu peixe, êle f'ral cuma êle ta f'ra sês ma'. Maria premetel um bistid' fin' pa' êle câ f'râ. Um dia quant' Maria ba 'grex', Antonia f'râ sês pai cuma Maria 'sta ta 'namora cu peixe. Ele f'râ Antonia pa' trazê machad' cu gamela. "Bu mostra-m' undi qui peixe ta bem pa' 'riba. Nu ta matal, nu ta trazê Maria êle." Quant' ê's chiga n'esse lugar, Antonia cant',

"O Seni, O Senon na pé bambagoja, Seni.
O Seni, O Seni na pé bambagoja, O Seni."

Quant' peixe longa cabeç', homi dal cu machad', êle matal, êle pôl na gamel', lebal casa. E's cusinh' peixe, ê's comê, ê's guard' um pouco pa' Maria. Prumer' padaç' quêle pô na boc' bua pa' fóra, caî na chon. Ele suspeta cuma é Seni qui ê's ja mat'. Ele t'ra sê bistid' bonit', êle bisti bistid' qui êle ta ba 'panhab lenh'. Sê ma' f'ral, "Não, câ bu bâ lenha. Esse é diá di 'gre'ja, ninguem câ ta 'panh' lenh'." Maria f'ral, "'M ta ba 'panhâ lenha. Temp' 'sta bom. Ma's tarde na invern' nu câ ta 'panh' lenh'." Sê mãe dixal bâ. Ele sabe cuma Maria 'sta ba tras di Seni. Quant' Maria chiga n'esse lugar êle cant',

"O Seni, O Senon na pé bambagoja, Seni.
O Seni, O Seni na pé bambagoja, O Seni."

Seni câ 'par'cê, ma' êle ólha um pingo di sangue. Ele canta out'o bez,

"O Seni, O Senon na pé bambagoja, Seni.
O Seni, O Seni na pé bambagoja, O Seni."

Um oss' 'par'cê. Ele chora, chora toqui esse oss' junta forma um peixe. Ele cant',

"O Seni, O Senon na pé bambagoja, Seni.
O Seni, O Seni na pé bambagoja, O Seni."

Peixe bira um rapaz. Ele f'ra, "Maria, bu pai cu bu erman' mata-m'. Cusa qui bu querê pa' 'm fazê cu ê's?"—"Fazê-m' um vapor di milho' qui boia, e bu carragal di fruta. Nu umbarcâ na êle pa' um port' qui 'nha pai cu 'nha erman' ta bem pa' bord' cumprâ fruta. Nu ta pô ê's na ferr', nu ta saí pa' out'o terr' cu ê's, nu ta bẹnd' ê's pa' neg'. Est' é um disgraç' pa' ê's." Ele câ temb' coraçāo pa' matás.

52.

Era um home' ric', temba um filh' chumaba Manuel. Esse minin' com'çâ ta jogâ. Ele jogâ toqui sê pa' sabê cuma êle 'sta jogâ. Ele dal séte cont' di reis. Ele f'ral, "Isse é ultim' dinhe'r' qui 'm ta dâ b', é bu herança." Temba um fiticeiro qui chumaba Joāo di Monte Verde. Ele oubi di esse dinhe'r' di esse minin', êle saí tâ jobêl. E's 'sinta na jôgo junt'. E's jogâ, jogâ, jogâ. Minin' unganhal tud' dinhe'r' qui fiticeir' temba. Fiticeir' f'râ Manuel, "'M tâ joga 'nha filh' qui ma's bonita donzela qui tem na mund'." Minin' 'nganhal na fiticeir'. Fiticeir' dispar'cê sim dal di donzela.

Ele f'lab' esse minin' cuma êle morâ na Monte Verde undi qui ninguem câ ba sinan pass'. Manuel saí tâ jobêl. Ele ba casa di Ma' di Bac'. Ma' di Bac' f'ral, "Undi bu 'sta bâ, 'nha net'?"—"'M 'stâ bâ pa' Monte Verde. 'Nhâ' Belh', nhâ câ podê f'ra-m' p'undi que Monte Verde?" 'Nhâ' Belha respondêl, "Nāo, ma' 'm tem mu't' filh' qui tâ bá pa' tud' mund'. Noute ê's tâ bẹm casa, ê's podê f'râ b'." Noute ê's f'râ, "'Nha mãe, sangue real cheira-'m 'li." Quant' ê's 'stab ta chigâ, belha dá Manuel um bafatad'. Ele bira um trupeç'. Ele 'sinta 'riba d'êle. Quant' ê's comê, ê's discansa. Belha da esse trupeça bafatad', êle bira Manuel. Ele purgunta ê's se ê's câ podê f'ral undi que Monte Verde. "Não, nu bem pa' tud' mund', 'ma' nu câ oubi esse nome." Belha f'ral, "Ba pa' Ma' di Pass'." Ele ba pa' casa di Ma' di Pass'. "Bons dias, 'Nhâ' Belh'!"—"Bons dias, 'nha net'!"—"Nhâ câ podê f'ra-m' undi que Monte Verde?"—"Espera toqui 'nha filh' bem casa." Quant' ê's 'staba ta bem chigâ, belha dal um bafatad'. Ele bira um toalh' di prat', êle bira tâ limpâ prat'. Quant' ê's chiga, ê's f'ra, "'Nha ma', sangue real cheira-m' 'li." Dipous di ê's comê, ê's discansa. Sês mãe f'râs, "Manuel 'sta 'li. Ele querê sabê undi que Monte Verde, 'm f'ral pa' êle espera, nhôs pode f'ral."—"Nu câ sabê; ma' êle espera toqui nosse ermum, Rei di Pass' qui tâ bâ ma's longe qui nos, êle podê f'râl." Rei di Pass' bem. Ele f'râl, "'Inda 'go'ssim 'm passa lá. Ma' câ capaz di bâ lá."—"Câ tem ninguem qui tâ póde leba-m' lá?"—"'M tâ lebâ bu lá, mas bu tem qui da-m' cusa di comê na caminh'."—"Cusa qui bu querê?"—"'M querê um boi cu um barril di sangue." Manuel cumpra boi cu barril di sangue na Ma' di Baca. Pass' 'panh' esse boi; êle pô baixo d'um asa, barril di sangue baixo d'out'o. Ele f'ra, "Manuel, monta na 'nha costa." E's saí, bua, bua, bua. Quant' ê's bâ na me' di caminh', pass' 'nguli 'quêle boi cu barril di sangue. E's bua, bua, bua. Tres quart' pass' f'ral, "Olha 'quêle monte lá, ala que é Monte Verde, ma' nu câ pode ba ma's pamode 'm 'sta cu fome." Manuel f'ral, "T'ra um padaç' di 'nha pérna, bu comê; t'ra sangue di 'nha beia, bu bibê." Pass' 'rincal um pérna, êle 'nguli; êle t'ra sangue di beia, êle bibê. Ele bua, bua, bua. Ele pô Manuel na chon na um ragato. Ele f'râ, "Manuel, labanta!" Manuel f'ral, "Cumo 'm ta saquedo sim pérna?" Ele labanta Manuel cu sê boca. Quant' Manuel spia p'ra baix' êle ólha sê pé pront'.

Pass' f'ral, "Ba um cusinha [coisinha] toqui bu chiga na um lagoa, undi bu tâ achâ tres patos, um branc', dous pret'. Cada um d'ê's tâ conco pénna. Bu 'panha pénna branc'." Manuel bai, êle acha 'quê's patos. E's conco pénna. Ele 'panha pénna branc'. Pat' branc' f'ral, "Da-m' 'nha pénna." Manuel f'ral, "'M tâ dâ b' bu pénna toqui bu mostra-m' casa di bu pai prumer'." Pat' mostral casa, êle dal sê pénna.

Fitice'ro câ fica contente quant' êle ólha Manuel, pamod' êle sab' cuma Manuel é fitice'r' sima êle. Ele f'râ, "Manuel, 'm sabê cuma bu bem cobrâ bu dibra [divida]. Bu olha 'quêle roch' lá? Ali esse pranta di vinha, prantal lá, bu 'panh' uba, bu fazê vinh', bu trazê-m' pa' sirbi-m' pa' 'nha almoçâ 'manhã pal'manhã." Manuel bai, êle bira tâ chorâ. Branca Flor bem pa' bem conberçâ cu êle, achal tâ chorâ, êle purguntal, "Cusa qui bu tem qui bu 'stâ ta chorâ?"—"E bu pai qui da-m' pranta di binha, pa' me ba prantâ, pa' 'm 'panh' uba, pa' 'm fazê vinh', pa' 'm entregal 'manhã pal'manhã pa' almoç'. Ele tâ lebâ um an' pa' êle com'çâ dá uba." Branca Flor f'ral, "Câ bu chóra! Esse é câ nada. Ali esse caxonsinh', oqui bu chiga naquêle rocha, bu abril." Ele abril, êle olha uns ta prantâ binha, out'o ta 'panhâ uba, out'o ta fazê vinh', out'o ta trazê vinh' pa' dent'. Mulh' qui sabêba ma's di qui êle f'ral, "Marido, 'm tem cuma esse é trabalh' di nosse filh'."—"Nãõ, câ bu fadega, 'm ta 'panhâ esse marot'."

Ele f'râ, "Manuel, pa' bu casâ cu 'nha filh' bu tem qui subi 'quêle mastr'. Ele tem quatro centos pé d'altur'. Bu tem qui subil cu cop' d'ag' pa' câ basâ um pingo." Manuel bai, êle bira ta chorâ. Branca Flor purguntal, "Cusa qui bu 'sta chorâ?"—"Bu pai f'ra -m' ma 'm tem qui subi 'quêle mastr' cu um cop' d'ag' pa' câ basâ um pingo." Branca Flor f'ral, "Esse é ca nad'. Ba bu subil." Ele subi. Quant' êle chiga na top', um pingo d'ag' caí. F'itice'r' f'ra, "'M tâ matá b'." Branca Flor f'ra sê pai, "'Quêle pingo é di sê olh'. Ele 'sta lá 'riba naquêle altur', êle ólh' sê terr' qui fazel chorâ."

F'itice'r' f'ral, "'Manhã 'm tâ dá bu um cabal' brab' pa' bu mansâ." Manuel fica mu't' contente, pamod' êle sab' cuma é montador. Branca Flor f'ral, "Cumo bu 'sta contente hoje?"—"Pamodi montâ é milh' cusa qui 'm sab'! Esse é milh' cusa qui bu pa' da-m' pa' 'm fazê." Branca Flor f'ral, "Esse é ma's car' cusa qui êle dab'. Esse é cusa qui bu debê chorâ. 'Quêle cabal' é 'nha pai, sel' é 'nha mãe, stribos é 'nha dous ermum e redia é mi." Manuel bira ta chorâ. Branca Flor f'ral, "Câ bu chora! F'ra 'nha pai cuma bu 'xinâ monta cu 'spor' e um feixe di barr' di marmel', e cu home' pa' tâ longâ bu barra sima bu ta quebra. Oqui êle bira tâ furia, bu dal cu 'spora e cu barra, salba só redia." Manuel mansa cabal', êle pô na mangidô'. Out'o dia pal'manhã êle ba pa' dent' di casa, êle acha belh' deitad' na cama. Ele purguntal, "'M mansa 'quêle cabal' bem?"—"Sim, assim qui ta mansad' cabal'. 'Manhã bu pod' casâ cu 'nha filh'.

"Ma' 'm tem tres filh'. E's ta fica dent' d'um quart', ê's ta longa mon n'um b'rac', bu ta 'scolhê um." Branca Flor f'ra

Manuel, "Mon qui tem pont' di dêd' cortad' é di mi. Oqui bu pegal, bu ta f'ral cuma bu pai enxina bu pa' bu câ largâ mon qui bu pegâ um bez toqui bu olhâ rosto que êle 'pertence." Out'o dia Manuel 'scolhe mon qui tem dêd' cortad'. F'itice'r' f'ral largal. "Não, 'nha pai enxina-m' pa' 'm câ largâ mon toqui 'm olhâ rost'." Dipous f'itice'r' casal cu Branca Flor.

Ele f'râ, "'Ind' 'té nu ta 'ranjal." Branca Flor f'râ, "Manuel, 'sta pront', nu tâ fuji. Ba na manjidor, bu ta acha tres cabal'. Dous é bonit' e gord', um é tam frac', fei', qui êle câ ta nim pod' balançâ. Pega 'quêle ma's frac' qui bu achâ lá, dipous nu tâ bai." Manuel ba manjidor, êle pega 'quêle gord' e bonit'. Branca Flor f'ral, "O Manuel! bó é nosse mort'. Pamod' bu câ fazê cusa qui 'm- f'râ bu? 'Quêle cabal' frac' é Sintid', esse out'o dous um é Sol, out'o é Lua, bu pegâ Sol." Quant' ê's ba pa' deita na cama qui fazed' pa' ê's, Branca Flor pô barril na cama, êle cobri, êle cuspi tres cuspinh', ê's saí. Meia noit' pai chuma, "Branca Flor!" Prumer' cuspinh' responde, "Pa'!" Dous hóra êle chuma out'o bez, "Branca Flor!" Sugund' cuspinh' responde, "Pa'!" Ele f'ra, "E's câ ta drumi esse nout', casad' di nob'." Tres hóra êle chuma out'o bez, "Branca Flor!" Tercer' cuspinh' responde, "Pa'!" Quat' hóra êle chuma out'o bez, "Branca Flor!" *No* [English] rapost'. Ele teneba mixinh' [English, *machine*] pa' êle matas. Ele trabalh' na mixinh', êle oubi barril caí. Ele f'ra sê mulh', "Ja nu 'panhas." Ele 'spera 'te meio dia pa' êle ba olha corp'. Quant' êle ba, ê' câ acha. Sê mulh' f'ral, "E's já bai. Ba na manjido'! Si Sintid' 'sta lá, 'inda nu ta pegas. Se ê' câ 'sta, nu largos." Ele acha Sintid', êle saí sês 'trás sta'sim. Branca Flor bira rost' pa' tras, êle f'ra, "Manuel, noss' pai cu nos."—"Cusa qui nu ta fazê?"—"Nosse cabal' bira um 'grexa [egreija]; mim bira sant' na altar, e bó, um padr'. Oqui êle chiga, êle ta purgunta si um home' c'um mulh' pass' 'li. Bu ta respondel, 'E bom miss' qui nu 'sta dá 'li; bem pa' dent'.' Ele ta torna purgunta, bu ta responde êle o mesm'. Fom' ta dal, êle ta ba casa." Pai chiga, êle purgunta, "Padre, bu olha um home' cu mulh' passâ 'li?" Padre responde, "Senhor, esse é um bom miss' qui nu 'sta dá 'li; bem pa' dent'." Ele purgunt' out'o bez, "Bu olha um home' cu mulh' passa 'li?"—"Senhor, é bom miss' qui nu 'sta dá 'li; bem pa' dent'." Fome da, êle bem pa' tras pa' casa. Ele f'ra sê mulh', "'M ba toqui 'm chiga n'um 'grexa; purgunta padre se êle olha um home' cu mulh' passa lá. Ele f'ra-m', 'Isse é um bom miss' qui nu 'sta dá 'li; bem pa' dent'.' 'M purguntal out'o bez, êle responde-m' o mesm'. Fome da-m', 'm bem casa." Mulh' f'ral, "O brut'! se bu bába dent' di 'grexa, ja bu 'panhab ê's. Bu tem qui bâ sês 'tras out'o bez."

Branca Flor bira rost' pa' tras; êle f'râ, "Manuel, pai cu nós, ma' isse é câ nad'. Dixa noss' cabal' bira jardim; mim bira flor, bó, bendedor di flor. Cad' bez qui êle purgunta bu si bu olha um home' cu mulh' passa 'li, bu f'ral, 'Flor é cinc' reis cad' um.' Fom' ta dal, êle ta ba pa' tras." Quant' êle chiga, êle purgunta esse bendedor di flor, "Bu câ olha ninguem passa 'li?" Home' respondel, "Flor é cinc' reis cad' um." Ele purgunta out'o bez, êle acha o mesm' rapost'. Fome dal, êle bem casa. Mulh' f'ral, "O brut'! se bu cumprab flor, bu teneba ê's 'li." Mulh' bua pa' 'riba, dal um bafatad'. "Agó' é 'nha hóra di bai."

Branca Flor sabeba um pouco ma's qui sê mãe. "Manuel, noss' ma' cu nós. Deixa nosse cabal' bira um mar, ami' um nabi' abó, um remador. Oqui êle bem, êle tâ f'rab, 'Sinh', bu câ podê leba-m' pa' 'quêle out'o band'?' Bu respondel, 'Não.' Ele ta bua na mar nós 'tras. Oqui êle pidi bu sê chabé, bu ta botal esse chabé." 'Sta 'sim. Belh' bua na mar sês 'tras. Ele nada tras di bote [English, *boat*], é' câ pod' pegal. Ele chuma, "O Branca Flor, quiseja bota-m' chabé di 'nha ba'u!" Ele bótal chabé, dal n'um olh', fura. Mãe bira tâ chorâ, êle f'ra, "Praga De's, qui, oqui nhôs chiga undi qui nhôs 'sta bâ, qui êle dixa b' lá, êle disquice di bó na func' di guarda galinh' pa' séte an', séte mez, séte sumana, séte dia, séte hóra, séte minut', séte sugund', e séte rapartiçan di mund'." Quant' ê's chiga, êle dixal na func' di guarda galinh', p'êle ba cidadi p'êle ba jobê casa p'ê's ba morâ. Branca Flor f'râ, "Manuel, oqui bu ba, câ bu dixa ninguem pôb mon na cabeç'." Manuel ba chiga na casa di rei. Sima êle 'sta 'sintab' ta conberça cu rei, filh' di rei bem ta passa, pôl mon na cabeç'. D'um bez êle disquice di Branca Flor, praga di sê mãe péga.

Quant' Branca Flor 'sta morad' séte an' na casa di galinh', dous rapaz bem ta passa tâ tocâ viola, out'o tâ tocâ robec'. E's f'ra, "Esse mulh' é bonita. 'Manhã nu ta bem tocâ 'li." Out'o dia ê's bem sê func' pa' ê's bem tocâ. Tud' nout' ê's esproment tocâ, ê's câ pod' 'finâ sês instrument'. E's fica cu ra'ba, ê's quebra sês instrument'. E's f'râ, "'Manhã nu ta bem 'li, nu ta 'çoutal." Out'o dia quant' ê's bem cu pó pa' bem 'çoutal, ê's bira ta 'çouta na sês cumpamhe'r'.

N'esse temp' Manuel 'sta 'ranjad' pa' casâ cu filh' di rei. N'esse séte an' Branca Flor cria um porc', que ma's grande porc' qui tem naquêle lugar. Dia di casament' rei manda cumprâ 'quêle porc' pa' bem sirbi na casament'. Ele f'râ, "'M câ ta bendel, ma' 'm ta dal êle di prisente." Era tam grande qui dous cabal' câ podê lebal. Branca Flòr 'panha um gal' cu um galinh' cu um pouc' di milh', êle pô n'um bala, êle ba 'sintâ baix' di barand' di rei undi qui Manuel cu sê noib' 'stab' 'sintad'. Ele bóta um grão di milh'. Galinh' corre p'êle ba 'panhal, gal' corre, passal diante. Ele f'ral, "Chó! gal' dususperad'! Se bu lembrab quant' 'nha pai dab prant' de uba, pa' bu prantâ,' pa' bu 'panhâ uba, pa' bu fazê vinh', pa' bu entregal out'o dia pa' sirbil na almoço, e quant' 'm dab um cachonsinh', bu olha home' ta' prantâ, out'o ta 'panhâ uba, out'o ta fazê vinh', out'o ta lebâ pa' dent', se bu lembrâ, bu ta dixa galinh' 'panhâ 'quêle grão di milh'." Ele bóta outrum grão di milh'. Galinh' corre p'êle ba 'panha', gal' passal. Ele f'ral, "Chó'! gal' dususperad'! Se bu lembra dia qui 'nha pai f'rab pa' bu subi mastro cu cop' d'agu' pa' câ basâ n'um ping', quant' um ping' caí qui'm f'ral cuma êle caí di bu olh' pamô' bu chorâ di tristesa, bu 'sta tam 'rib' qui bu olhâ bu terr' qui fazê b' chora, se bu lembrâ, bu tâ dixa galinha 'panhal." Ele t'ra outrum grão di milh'. Galinh' corre p'êle ba 'panha, gal' passal. Ele f'ral, "Chó! gal' dususperad'! Se bu lembra dia qui 'nha pai dab cabal' pa' bu mansâ qui'm f'rab cumo bu ta mansal, se bu lembra, bu ta dixa galinh' 'panhâ 'quêle grão' di milh'!" Ele bóta outrum grão di milh'! Galinha corre p'êle ba 'panha, gal' pass'! Ele f'ral, "Chó! gal' dususperad'! Se bu lembra di dia qui'm f'rab pa' bu t'ra 'quêle cabal' frac', bu t'ra 'quêle gord', qui'm f'rab nosse pa' cu nós, qui cabal' bira um 'grexa, bó bu bira um sant', ami 'm bira um padre, qui 'nha pai purgunta-m' se 'm olha algum passâ, qui'm f'ral, 'E um bom miss' que 'm sata da 'li; bem pa' dent',' se bu lembra, bu ta dixâ galinh' 'panhâ 'quêle grão di milh'." Ele bóta outrum grão di milh'. Galinh' corre p'êle ba 'panha, gal' passal. "Chó! gal' dususperad'! Se bu lembra dia qui nosse pai nós 'tras out'o bez, nosse cabal' bira um jardim, bó, flor, ami', bendedor di flor, qui pai purgunta-m' se olha alguem passa 'li, qui'm f'ral, 'Flor é cinc' rei' cad' um,' se bu lembra, bu ta dixa galinh' 'panha 'quêle grão di milh'." Ele bóta outrum grão di milh'. Galinh' corre p'êle ba 'panha, gal' passal. "Chó'! gal' dususperad'! Se bu lembra dia qui nosse mãe 'stab nós 'tras, nosse cabal' bira um mar, abó um bote, ami' um remador, e cumo mãe nada nós 'tras, qui'm bótal 'quêle chabé, 'certal n'um olh', fura, qui êle pidi-m' praga qui oqui 'm chiga terr' pa' bu disquice di mi, séte an', séte mez, séte dia, séte hóra, séte minut', séte sugund', e séte divisan di mund', e quant' qui nu chiga, bu dixa-m' na func' di guarda galinh', qui'm f'rab pa' bu câ dixa ninguem pô b' mon na cabeç',— se bu lembra, bu ta dixa galinh' 'panha 'quêle grão di milh'." Quant' êle f'ra ultim' palabra na ultim' sugund', Manuel lembra di Branca Flor. Ficab só um sugund' pa' sê casament'. Ele chuma rei. "'Nhô' Rei, 'm tem um cusa pa' 'm f'râ. Si bu temba um chabé, bu perdel, bu faze out'o nob', e dipous bu acha 'quêle belh', qual d'ê's qui bu ta usa?" Rei f'ral di chabé belh'. Ele f'ral, "'Quêle mulh' lá éra 'nha mulh', é cu êle qui'm ta casa."

53.

Era dous cumpadres, Sanch' cu Cachô'. Sanch' ba p'undi ferreir'. Ele f'ral, "'M querê pa' bu faz-m' tal faca qui oqui 'm da 'nha cumpadre cu êle p'êle cócó." Ferreir' f'ral, "Bom." Sanch' f'ral, "Qui dia qui'm pode bem buscâ faca?"—"Bem Sabro." Cachô' ba p'und' ferreir'. Ele f'ral, "'M querê pa' bu faze-m' um tal faca qui oqui 'm da 'nha cumpadre cu êle p'êle cócó." Ferreir' f'ral, "Bom." Cachô' f'ral, "Qui dia qui 'm pod' bem buscal?"—"Bem Sabro." Sabro ê's tud' dous 'contra na ca' ferreir'. Ferreir' f'ra Cachô', "'M disquice qui casta di faca qui bu fra-m' bu querê?"—"Tal faca qui oqui'm cort' 'nha cumpadre cu êle p'êle cócó." Ele bira pa' Sanch', êle f'ral, "F'ra-m' out'o bez qui qualidade di faca qui bu querê." Sanch' respondel, "Ja 'm f'raba bó um bez. Fazel."

Sanch' temba um lugar qu'êle 'stâ tá bisiâ. Cachô' 'par'cê p'ra lá. Sanch' chumal rij', "Câ bu tra'bessâ 'li! Ali câ tem caminh'!" Cachô' contin'a ta bem toqui ê's pincipia brigâ. Cachô' da Sanch' cu sê faca. Ele pegal, êle bira ta banal. Ele da cu êle na chon na séte cabo. Na cad' um di séte cabo quêle banal Sanch' cócó um montinh'. Dipous Cachô' larg' Sanch', êle ba sê caminh'.

Home' bem ta pass'. Sanch' chumal rij', "Câ bu tra'bessâ 'li! Ali câ tem caminh'!" Home' bira ta bem corrid'. Sanch' f'ral, "'M f'ra bu pa' bu câ bem pass' 'li, bu bem sime. 'M ta fazê bu sima 'm fazê Cumpa' Cachô'." Ele mostr' home' séte cabo cu séte montinh' di cócó. Home' f'ral, "'M tem 'li um pouco di palh' oqui'm spremel na cócó d'arguem quemqu' é, êle ta morre." Ele com'ça ta spreme 'quêle palh' na um di esse montinh'. Sanch' grit', "'Spera, aquêle é di me!" Home' ba pa' outrum. "'Spera, 'quêle é di me tambê'!" Home' f'ral, "'M tem cuma bó qui fazel tud'." Sanch' f'ral, "Que 'mportab lá se 'm fazel, 'm fazel na 'nha chon."

53 (*a*).

Cachô' ba casa di ferreiro. "Fazê um fac' pa' 'm dâ 'Nhô' Cumpa' Sanch' cu êle." Sanch' ba cas' di ferreiro. F'lâ ferreiro pa' fazê um fac' qu' êle ta dâ 'Nhô' Cumpa' Sanch' cu êle qui cocosinh' tâ ficâ na chon. Ele f'ra, "Bem tomâ faca Sabro." Sabro tudo dous ba casa di ferreiro tomâ fac', e ferreiro pregunta Sanch' cuma qu'êle f'ra "pâ' mi pâ' êle pâ' fazeba fac'?" Ele f'ral, "Ja nu papiâ belh' ja." Ca' d' ê's um fac'. Sanch' tem um gran' fazend'. Cachô' bem tâ passâ dent' di fazend'. Sanch' f'ra, "Ca bu bem p'ra 'li pamod' caminha câ tem 'li." Cachô' cu'tin'a ta bem. Quant' Cachô' bem, ê's briga. Tuda vez Cachô' dal na chon, cócó fica lá. Ele dal na chon séti bez. Séti bez, séte cócó. Bem um hom' tâ passâ. Sanch' f'ra hom' pa' câ bem pamod' caminha câ tem 'li. Homi bem. Sanch' f'ra hom', "Spia cumo ja faze cu 'nha cumpa' Cachô'." Homi' poinha um folh' di palh' berde 'riba di cócó. Sanch' f'ra, "'Spera, 'm olhâ s'é di me. Esse é di me. Conforme bu da-m' 'li cócó caí." Hom' torna, sprema palh' berde na cócó. Ele f'ra, "Ca bu pom. 'Spera. Isse é mi me conforme êle da-m' p'ra 'li, cócó escapa-m' 'li." Homi f'ra, "E bó qui 'scapa 'li." Ele f'ral, "E 'nha cabo, êle câ ta fazê nada."

53 (*b*).

Lob', Cachô', Sanch' ê's temba um terra junt'. Lob' cu Sanch' éra prigiços', ê's câ tâ trabalh'. 'Nhô' Cachô' éra bom trabalhadô', êle cumpr' part' di Lob' cu Sanch'. Ele pranta cana d'assuca', mandioc', batata. Lob' cu Sanch' ta ba pa' 'quêle chon, ê's ta f'râ, "Se nu t'râ algum cusa, Cumpadre câ ta f'ra nad'." Cachô' bira ta bisiâ, bisia, bisia, bisia toqui um monton di pó di mandioc' na be'ra di chon. Um dia Cachô' de'ta tra' d'êle. Ele ólha ê's ta bem. Sanch' f'ra, "Si 'm t'râ um pó di mandioc', Cumpadre câ tâ f'râ nad'." Lob' f'râ, "Si 'm t'râ um pó di mandioc', Cumpadre câ ta f'râ nad'." E's rinca mandioc', ê's bira ta pô 'riba di monte di pó di mandioc' na be'ra undi qui Cachô' estab' 'ngachad'. Cachô' péga ê's na pé. E's puxa, puxa toqui ê's 'scapa.

Lob' f'ra Sanch', "Honte nu ba chon di Cumpa' Cachô', êle pega no. Hoje nu ta fazê maneira qu'êle ta ba ca' ferreir'. Nu ta ba casa di ferreir' nós, nu ta f'ral p'êle fazenu um 'spad'." 'Nhô' Cachô' sabê cuma ê's ba casa di ferreir', êle cu'da êle tem qui ba tambê'. Quant' êle ba, êle acha ê's 'sintad' lá. Ele f'ra, "Cumpa' Ferreir', faze-m' um 'spad' grande qui oqui 'm da Sanch' cu Lob' cu êle pa' ê's cócó tud' mandioc' qui ê's cumeb." Ferreir' bira pa' Lob' cu Sanch', êle f'ras, "'M disquice cusa qui nhôs f'ra-m' pa' 'm faze pa' nhôs." E's respond', "Um nabalhinh' pa' nu ta raspa cu êle." Cu esse 'spad' Cachô' corta Sanch' cu Lob' barrig'. Tud' 'quêle mandioc' saí fór'.

54.

Era um rapariga qui câ gosta di home'. Ele f'râ si êle pode acha um qui câ éra home', aquêle é um qui êle pode casaba. Um certo home' bira mulh' e casa cu êle. Um dia bizinho f'ral, "Oqui nu 'sta triste, nu tem um cusa qui nu tâ brincâ cu êle qui ta fazê nu sinti bom." Esse rapariga f'râ sê marido, "Ba cumpra ou pistâ 'quêle cusa qui ta fazê nu sinti bom." Ele ba pa' fóra, êle bem pa' tras, êle f'ral, "Ja me achal, mas cu condiçan di 'm lebal pa' tras 'manhã. E trabalh' rijo pa' 'm pistal 'inda 'sim." E's brinca 'quêle noute junto. Out'o dia rapariga f'ral, "Câ bu lebal pa' tras! F'ra ê's cuma bu perdel."— "'M tem qui lebal pa' tras. Talbez ê's cobra-m' mu't' caro pa' êle." Ele ba pa' fóra, êle bem pa' tras, êle f'ral, "E's f'ra-m' cuma ê's ta bendel pa' duzentos mil reis." Rapariga é rica, êle dal dinheir' p'êle cumpral. 'Quêle noute ê's brinca junto outro bez. Out'o dia êle ba pa' fóra. Quant' êle bem, êle f'ral cuma j'êle perdel. Rapariga f'ral, "Nu ba jobel." Ele f'ral, "Bu f'ra bu câ gosta di home'." Ele raspondel, "Mas 'm câ sabeba cusa qui éra home'."—"Bu temba ideia douda. N'um rei, n'um grandi pessoa ma's é home', e home' é trabalh' di Deus." Ele f'ral, "'M da bu duzentos pés' pa' bu bira home'. Bu bira home' e dipo's bu perde cusa qui pertence home'." Rapariga bira cu raiba. Ele f'ral, "Da-m' 'nha duzentos pés'. Ba di 'li'. Agó' 'm ta ba casa cu home'." Ele 'staba tâ spromental, êle ba pa' fóra, êle faze cuma êle 'sta ba jobê oqui êle temba. Quant' êle bem, êle acha rapariga ja 'ranja out'o casament', ma' quant' êle f'ral cuma qu'êle acha cusa qui fazel home', rapariga disranja casament' cu out'o. E's bibê mu't' contente junto. Sê bizinho bem olhal. Ele f'ral, "Cumo n'esse temp' bu 'sta contente?"—"Pamode 'm acha 'quêle cusa qui bu ta brinca cu êle pa' faze bu contente, e êle faze-m' contente tambê'." Ele câ dixa sê marido ba pa' fóra cu medo del perd' 'quêle cusa qui fazel home'. Ele bem tem um filh'. Ele pidi Deus perdan pa' cusa qui êle temba f'rad' ruspeto di home'.

55 (*a*).

Era um home' cu um mulhê', ê's éra prob'. Ele éra piscador. Tud' dia êle tâ pegabâ peixe bastante pa' sês sustent'. Esse dia ê' câ pega n'um peixe. Ele fica tud' trapalhad', êle róla sê linh' p'êle bâ casa. Dipous êle bira pa' tras, êle bóta linha na mar outro bez. Ele ólha um tibaron. Tibaron f'ral, "Se 'm dá bu peixe, bu ta da-m' cusa qui bu acha na bu casa?"—"Sim, 'm ta dá bu cusa qui for qui'm acha na casa." Ele bira ta piscâ, êle pega tant' peixe qui êle temba qui dixaba um pouc' 'ribal pédra. Quant' êle chiga casa, êle acha sê mulhê' ja pari um filh'. Ele f'ra sê mulhê' cuma êle fazê contrat' cu tibaron pa' êle dal cusa qui for qui êle achâ na casa. Esse minin' é unico cusa qui êle acha. Ele umbrulha minin' na paninh', êle leba tibaron. Tibaron f'ral, "Bó é home' di palabra."

Ele toma esse minin', êle murgulha cu êle pa' fund' pa' logar di incantament'. Tibaron pôl na um quart' di cobre, tud' cusa n'esse quart' éra di cobre. Tibaron dixal. Ele quebra tud' cusa na quart', êle saí fóra. Ele 'contra cu cabal' di cobre, êle bira ta 'çoutal. Esse cabal' f'ral, "Câ bu 'çouta-m'! Na maior afronta 'm ta sirbi bu." Tibaron bem pa' tras, êle f'ral, "Pamodi bu quebra esse cusa tud'? 'Manhã 'm ta pobu na quart' di prat'." Ele dixal na quart' di prat'. Esse minin' quebra tud' cusa, êle saí fóra. Ele 'contra cu cabal' di prat', êle bira ta 'çoutal. Cabal' f'ral, "Câ bu 'çouta-me! Na maior afronta 'm ta sirbi bu." Out'o dia Tibaron pôl na quart' di our'. Ele quebra tud' cusa, êle saí fóra. Ele 'contra cu cabal' di our', êle bira ta 'çoutal. Cabal' f'ral, "Câ bu 'çouta-m'! Na maior afronta, 'm ta sirbi bu." Ele querê ba casa, êle pidi pa' cabal'. E's trazel di mar pa' terr' 'té beira di mar. E's f'ral, "Nu câ podê ba ma's pa' diante, nu pertence mar. Mas oqui bu mestê nu, bu chuma nu. Câ bu f'ra ninguem bu nomi é Jonsinh'. F'ra bu nome Crenc Bilismeu."

Ele bai dent' di mont' cu rube'r'. Ele tinha um bistiment' di our'. Ele 'contra cu um pastor, êle f'ral pa' êle troca sê roupa cu di sê di ouro. Ele bai, bai, bai, toqui êle chiga quintal di rei. Ali temba um cachô' mau cu tud' alguem, ma' cu êle êle fazê amigo.

Dipous princesa ma's nobo lebal di quintal pa' dent' di cusinha, ê' dal comê. Tud' bez qui êle lebal comê, êle ta purguntal, "Quem é bó? Cumo é bu nome?"—"'Nha nome é Crenc Bilismeu." Um dia di désta rei bâ 'grexa, êle léba tud' sê familia sinan só sê filh' ma's nob'. Ele fica na casa na conta di Bilismeu. Quant' êle labanta sê boné, princesa ólha sê cabe'l' di ouro. Out'o dia di désta princesa f'ral pa' êle ba 'grexa. Ele raspondel, "Não, 'm câ ta ba, ma' bó bu bai." Dipous qui ê's tud' ja ba, êle chuma sê cabal' di cobre. "Hoje é dia qui bu tâ balê-m'. Bisti-m' di cobre, bu leba-m' 'grexa." Quant' êle chiga 'grexa, êle entra, tud' alguem bira ta espial, 'té padre para dâ missa. Dipous di missa êle saí fóra, êle monta sê cabal'. Cabal' labanta na ar' cu êle, ê's dispar'cê di vista. Quant' êle chiga casa di rei, êle manda sê cabal', êle bisti sê roupa belh', êle pô sê boné, êle 'sinta na undi qui ê's dixaba êle. Princesa f'ral, "Bu debê bába 'grexa hoje. Nu olha um home' ma's bonit' home' qui tem." Out'o dia di désta princesa f'ral pa' êle ba 'grexa cu ê's, êle néga outro bez. Dipous qui ê's bai, êle chuma sê cabal' di prata. "Hoje é dia di bu balê-m'. 'M querê pa' bu bisti-m' tud' di prata, pa' bu leba-m' 'grexa." Outro bez tud' alguem dent' di 'grexa marabilha cu esse stranh'. E's bira 'tras di 'marr' cabal' na corrente gross', mas êle rabental, êle labanta na ar'. N'out'o dia di désta êle chumâ pa' sê cabal' di ouro. "Hoje é dia di bu balê-m'. Bisti-m' tud' di ouro e bu leba-m' pa' 'grexa." Quant' gente bira ta pegal sê cabal', êle f'ras, "Nhôs aguental se nhôs querê, mas nhôs dixa-m' montâ 'riba d'êle." Cabal' labanta na ar', êle perde.

Princesa f'ral, "E bó Crenc Bilismeu, bu 'sata ungana-m'." Princesa f'ra rei cuma êle querê casâ cu Crenc Bilismeu. Rei cu raiba f'ral, "Crenc Bilismeu é probe, ê' câ bale pa' nada." Mas princesa insisti, anton rei manda chumâ padre pa' bem casas. Dipous êle f'ra cuma ê's câ ta mora cu êle; Bilismeu tem qui ba pa' fóra prucura sê bida. Assim qui Bilismeu oubi cusa qui êle f'ra, êle rasta princesa cu êle. E's bai pa' chada na caminh' pa beira di monte. E's 'sinta na sombra di arbi. Princesa 'staba cansad'. Ele de'ta cabeç' na sê ragas, êle ba cu sono. Ele f'ra, "'Nha cabal' di cobre, 'nha cabal' di prata, 'nha cabal' di ouro faze-m' um palacio di tres andar, prumero di cobre, sugundo di prata, tercero di ouro. Bira galinhas, perus, giss [English, *geese*], tudo di ouro, criados di ouro, curtunis até sês coco di ouro."

Princepe qui 'staba tâ namorâ cu 'quêsse out'os filhas di rei 'staba pa' fóra tâ montiâ pa' dent' di montes. E's ólha uns curtunis, ê's ba sês 'tras. Curtunis bua dent' d'um chada. Princepe spia p'ra baix', êle ólha um palacio, e tudo esse pass'os. E's ba p'ra baix' pa' ê's ba cumprâ um casal di curtunis. E's 'contra cu criado di cobre. E's t'ral chapé e ê's purgunta se êle câ ta podê bendês um casal di curtunis. "'M câ tem, ami' é criad'. Ba pa' esse out'o andar di 'riba." Ali out'o criad' mandas pa' out'o andar di 'riba. Ali criad' di ouro lebas dento di coredor undi qui princesa 'staba 'sintado cu Jonsinh' na cadeira di ouro cu diamante. E's das um casal di curtunis pa' ê's leba rei. Quant' ê's chiga ca' rei, ê's f'ral cuma ê's pegâ 'quêle curtunis na monte. Rei bira mu't' contente, êle bira ta brincâ cu curtunis.

Jonsinh' f'ra sê mulhê' pa' ê's ba bisita rei n'um carruag', cu tres cabal',— cabal' di cobre, cabal' di prata, cabal' di ouro. Tudo pass' qui ê's da, musica tâ tocâ. Quant' ê's chiga casa di rei, ê's tudo marabilha na sês bonitesa. Rei manda ê's pa' dento. Pa' dibirtis êle prisentas esse curtunis. Ele f'ras cumo principe pegâs na monte. Jonsinh' f'ral, "Trazê principe pa' dent'. Pôl baix' di unheca di nha cabal' di ouro. Ele ta f'ra undi ê's pega curtunis." Cabal' escrebe na sês costa, "Crenc Bilismeu manda rei prisente d'esse curtunis." Esse home's bua pa' janélla. E's sbruga in padaç'. Jonsinh' cunbida familia reial pa' sê palacio. Rei fica tanto 'bismad' qui êle néga entrâ. Jonsinh' f'ral, "Entra esse! E 'nha casa é casa di bu filha." Rei gosta tant' di bonitesa qui nunca êle câ bem pa' tras pa' sê palacio.

59.

Era um mulhê' temba um filh'. Ele fazel um banc' d'ory. Quant' êle da home', ninguem câ ta jugâ cu êle. E's manda home' di Lisbõa pa' bem jugâ cu êle. E's jugâ, jugâ, jugâ, êle unganhal pa' um grão d'ory. Ele pô sê banc' d'ory baix' di brac', êle saí pa' fóra ta jobê algum alguem pa' jugâ cu êle. Ele 'contra cu um home' belh'. Belh' f'ral, "Bu sabê jugâ?"—"Um cusinha."—"Bem nu 'sinta 'li, nu juga." E's juga, e rapaz unganha. Ele bira só tâ 'ganhâ. Dipous anton belh' bira tâ unganhâ. Ele unganha tud' jog'. Afinal rapaz f'ral, "'M tene fome, 'm tem qui jobê algum cusa di comê." Belh' f'ral, "Bu câ mestê jobê cusa di comê, 'm ta dá bu cusa di comê." Ele rinca um boton, êle dal rapaz, chupal toqui êle tem bastante. E's juga outro bez. Belh' f'ral, "Cusa qui bu querê pa' 'm dá bu?"—"Um grão d'ory, qui 'm tâ unganhâ tud' alguem qui jugâ cu mi." Belh' purguntal, "Bu câ 'sta jobe pâ' salbaçan pa' bu alma?"—"Nã̃o, 'm ta salbâ 'nha alma pa' 'nha mon." Belh' purguntal, "Cusa ma's qui bu querê?"—"'M querê um 'sento qui p'undi qui'm 'sinta nunca ma's pa' 'm câ labanta. 'M querê um larangeira na porta di 'nha casa qui quem qui subil êle tâ stá lá toqui 'm mandal p'êle dixê. 'M querê cusa qui'm conberça cu êle p'êle responde-m'."

Rapaz ba pa' um casa p'êle passâ noute na undi qui temba tres rapariga. Home' di casa f'ra 'ma dous rapariga éra mu't' doudo, ma' di tercero éra bonita e queto rapariga. Esse tercero rapariga éra mud', ma' cuma êle temba dado, quant' êle conberça cu êle, êle respondel. Rapariga f'ral cuma nunca êle câ saí di casa pa' fóra. Ele casa cu êle. E's 'sta casad' séte an's, ê's câ tem n'um filh'. Ele ba p'undi saib'. Saib' f'ral, "Oqui bu ba casa, bu subi larangeira na porta di bu casa, bu 'panha um laranga di 'riba di tudo qui ponta pa' undi qui sol ta saí, rachal in dous, bu come um metade, bu da bu mulhê' out'o metade. Dipous anton êle ta bira mãe."

Dipous di minin' necê, pai ba pa' fóra, êle 'contra cu o mesm' belh'. Ele f'ral," 'M casa, 'm tem um filh'." Belh' f'ral, "Da-m' minin' pa' ser 'nha filhado." (Esse belh' éra Deus.) "Nã̃o, 'm câ ta da nhô 'nha filh' pamodi nhô câ just'. Um pouco home' nhô fazê prob, out'os, ric'." Ele bai, e êle 'contra Morte. Ele f'ral, "Mi' é casad', 'm tem um filh'." Morte f'ral, "Da-m' êle pa' ser 'nha 'filhado."—"Sim, 'm tâ dá bu êle, pamodi bó é just'. Bu tâ matâ prob' ama ric'."

Ele fazê Morte sê cumpadre. Dipous di mu't' temp' sê dia já 'justa, Morte bem pa' êle. Morte f'ral, "Bons dias, Compadre! 'M bem buscâ bu."—"Bem, só qui 'm pidi bu dixa-m' comê almoç'." Morte açeita. Dipous di almoçâ, Morte f'ral, "Agó' dipressa, nu ba, 'm querê tumâ bu."—"O Cumpadre! dixa-m' comê jantâ." Dipous di jantâ, êle f'ral, "Bem, Cumpadre, nu ba!"—"Sim, ba 'go'sim, unic' cusa qui 'm ta cu'dâ é 'quêle larangeira. Si bu 'panha-'m um laranga pa' 'm lebâ cu mi, 'm tem 'ma 'm tâ ficâ sossegado." Quant' Morte subi larangeira, êle disijal p'êle 'stâ lá, êle temba qui 'stâ lá. N'esse temp' tud' alguem bira belho, ninguem câ morrê. Cumpadre di Morte sê pessoa bira tant' belh' qui um dia êle 'sta cançad' cu bibê. Ele chuma Morte pa' dixê p'ra baix'. Morte tant' quisiliad' pa' êle dixê qui êle passa 'riba di sê cumpadre, êle câ ólhal, e êle bai, êle mata tres milhã̃o di pob' antes qui êle bem pa' tras pa' sê cumpadre.

Dipous Morte lebal cu êle pa' ceu. Quant' ê's chiga ceu, 'Nhô'

San Pedr', chabe'ro di parais', bem abril porta. Ele purguntal, "Quenha é bó?"—"Ami' é Jonsinh'."—"Cusa qui éra bu bida'?"—"'Nha bida é jogo." San Pedr' f'ral, "Alma pa' dent', Jonsinh' pa' infer'." Ele ba na infer', êle jugâ, êle unganha tud' alma qui 'staba na infer'. Ele bem, êle congô na porta. 'Nhô' San Pedr' f'ral, "Quem é?"—"Ami' é Jonsinh' cu tud' alma qui 'staba na infer' até um pé quebrad'."—"Tud' alma pa' dent'." Quant' 'Nhô' San Pedr' abri porta, Jonsinh' bira sim êle rabatâ, êle 'sinta na 'sent' di 'Nhô' San Pedr'. Ele bira sant', 'té hoje êle 'stá lá.

59 (*a*).

Era um home', êle temba um filh' nome Bicentinh'. Ele ta furtâ, furtâ, furtâ. Deus cansa cu esse furtâ. Ele pidi Bicentinh' pa' câ furtâ ma's. Bicentinh' f'ral, "'M tâ parâ furtâ si bu da-m' cusa qui 'm querê. 'M querê pa' bu da-m' um' 'sento qui'm 'sinta pa' 'm câ labantâ, e quemqui subi um figueira na porta di 'nha casa pa' êle 'stá lá toqui 'm mandal dixê p'ra baix'; 'm querê oqui 'm jugâ nunca pa' 'm câ perdê, e 'm querê pa' 'm birâ capaz di curâ tud' doença."

Bicentinh' pára furtâ, ma' sê pai câ.

Bicentinh' oubi cuma filh' di rei 'sta doente. 'Quêle dia êle 'stab' quasi pa' morte. Morte 'sta ta bem buscal. Morte 'sta saqued' na cabice'ra di cama. (Morte temba contrat' cu Bicentinh' oqui êle achal saqued' na pé di cama di doente esse pessoa tal bez 'scapa, oqui êle saqued' na cabice'ra di cama, 'quêle pessoa tem qui morre.) Bicentinh' ólha Morte saqued' na cabice'ra di cama, êle bira cama pé pa' êle.

Morte f'ral, "Ja bu salba esse home', ma' agó' bu tâ pagâ pa' êle bu bida." Bicentinh' f'ra," Morte, dixa-m' 'panha um fig' di 'nha figueira antes di 'm mor'. Ele bira ta subi figueira. Morte f'ral, "'M ta 'panhal pa' bó." Morte subi pa' riba, e Bicentinh' f'ra, "Morte, 'stá lá."

Enquant' Morte 'sta 'riba di figueira ninguem câ morre. Passa dois centos an', tres centos, quatro centos. Bicentinh' bira tanto belh' finalmente êle chuma Morte p'ra baix'. Morte bem p'ra baix', matal. Bicentinh' f'ra, "Agó' ja 'm morre, 'm ta juga um cusinh' dent' di infer' antes di 'm ba pa' ceu." Ele 'sinta tâ jugâ dent' di infer' e êle 'ganha um mil alma na diab'. Ele leba esse almas pa' guloria cu êle. Ele concô na porta. San Pedr' pur-gunta, "Quem é bó?"—"Ami' é Bicentinh' cu um mil alma di infer'." Deus fra San Pedr', "Dixa mil alma pa' dent', manda Bicentinh' pa' tras pa' infer'." Quant' Bicentinh' ba pa' tras, diab' purguntal, "Cusa qui bu querê?"—"'M bem pa' tras pa' 'm bem juga pa' tud' alma dent' di infer'." Ele unganha toda almas. Ele lebas pa' ceu, êle concô na porta. San Pedr' purgunta, "Quenha é bó?"—"Mi é Bicentinh' com tuda alma di infer'." San Pedr' labanta pa' abri porta pa' almas, mas p'êle manda Bicentinh' pa' tras pa' infer'. Assim qui San Pedr' abri porta, Bicentinh' entra baix' di sê pérna, tuma sê 'sent. San Pedr' bira pa' êle 'sinta, êle acha Bicentinh' 'sintad' na sê 'sent'. San Pedr' f'ral, "Labanta, bu dixa-m' 'sinta!" Ma' Bicentinh' câ labanta. San Pedr' quexa pa' Deus. Deus f'ral, "'M câ tem qui faze. E contrat' qui 'm temba cu êle." San Pedr' f'ra Bicentinh', "Bu furta tud' mund', e agó' bu bem pa' ceu furta tambê'."

60.

Era dous sanch', marido cu mulhê'. E's tâ morabâ na mat'. A mulhê' f'râ marido, "Bu câ sabê cuma nós é gente?"—"Mulhê', bu sabê bem cuma nu câ gente."—"Pamodi?"—"Pamo' nu tem rab'."—"Dixa diquêle. Spia nosse pé, mon, e rost'. E sima di gente." Ele f'ra, "Nu tem qui andâ, pamodi nabi' fundiad' câ ta unganha frete." Out'o dia pa' manhã êle 'panha um bala di fig', êle ba pa' bila. Quant' êle chiga pert', êle 'sinta p'êle spia cumo gent' ta entrâ bila. Ele ba dent'. Mini's bira ta grital, "Macaca! alal ta bai macaca!" Ele bira ta corrê. Ele larga bala. Na sê caminh' êle tropeça na pon. Ele 'panhal, êle leba casa. Sê mulhê' purguntal, "Cumo bu passa na bila?"—"O bum! Ali padaç' di pon qui ê's manda bu. Agó' 'm sabê cuma nós é gente. E's querê pa' bu ba 'manhã." Out'o dia pa'manhã, êle inche sê bala di fig', êle ba, êle para na mesm' logar ta spiâ cumo gente ta entrâ bila. Dipous êle ba pa' dent' di cidadi. Mini's grita, "Ali nosse macaca, um qui 'staba 'li honte." Ele f'ra, "Esse é logar qui 'nha marido 'staba." Anton mini's bira tá mangâ. E's manga, manga, manga.

Na casa piquinihnos 'staba tâ chorâ. "Mamâ ja tarda," ê's f'ra. Sês pai f'ras, "Mininos, oqui nhôs sinti cheiro fêde, nhôs mãe 'sata bem casa." E's sinti cheiro fêde, ê's ba pa' fóra 'contra cu êle. Ele 'sta ta chora. Mini's purguntal, "Cusa qui nhâ tem, mamã?" Ele raspondel, "Cusa qui nhôs pá' f'ra-m' agó' ja 'm 'cridita. Ele 'staba cert' quant' êle f'ra 'ma nu câ gente." Quant' êle chiga casa, sê marid' f'ral, "Mulhê', cumo bu passa na bila?" Ele raspondel, "Agó' ja 'm cridita cuma nu câ gente. Nu munda di 'li! Nu ba mora na rocha undi qui nu pertence! Nu câ ta ba bila nunca ma's."—"Justamente! 'M dixâ bu ba pa' bila pa' bu sabê bu pessoa 'ma nu câ gente." E's dixa disse logar; ê's f'râ, "Nunca ma's cidade pa' nós."

61.

Era um homi, temba um bom cabal'. Esse cabal' sirbil bem quant' éra bom e forte; mas cabal' belha e câ pod' fazê nad'. Sê don' largál. Ele f'râl, "Ba trat' di bu bida." Ele bai, êle 'contra cu Cachô'. Cachô' éra bom guard', mas quant' êle belha e câ pod' sirbi sê don', êle botal fóra. Ele f'ral, "Ba trat' di bu bida." Cabal' cu Cachô' f'râ cumpanheir' cumo sês don' tratâs. Cabal' f'ra Cachô', "Bem nu cumpanha!" E's ba um pouco, ê's 'contra cu Gat'. Gat' f'ras, "Mi' éra bom e limp' dent' di casa, mas bira belh', 'm câ pod', 'nha don' f'ra-m' pa' 'm bâ trat' di 'nha bida." Cabal' cu Cachô' f'ra Gat', "Bem cumpanh' cu nós! Nu 'sta na mesm' posiçãõ." E's bai, ê's 'contra cu Gal'. Gal' 'staba tâ chorâ. Ele f'ras, "Quant' mi' éra nob' oqui 'm cant' é cert' um hóra. 'M belha, 'm câ pode, 'm tâ 'sta de'tad' toqui sol saí. 'Nha don' f'ra-m' pa' 'm ba trat' di 'nha bida." E's f'ral, "Bem cumpanh' cu nós!"

E's bai, bai toqui chiga noute. E's para na um pé di figueira pa' ê's drumi. Gal' subi na pont' di figueira, Gat' ma's 'baix' na ram', Cachô', ma's 'baix' na tronc', Cabal', na chon 'baix' di figueira. Gal' ólha um luz, êle f'râ Gat'. Gat' f'râl, "Nu f'râ Cachô', nu olhâ cusa quêle ta f'râ." Cachô' f'ras, "Milhó' nu f'ra Cabal'. Ele é ma's grandi qui n'um [nenhum] di nós, êle sabe milhó' cusa qui nu tâ fazê." Cabal' f'ras, "Nhôs bem nu bâ lá!" Quant' ê's chiga, Cabal' f'râ, "Cachô', mont' na 'nha cost'; Gat' 'ribal bó; e Gal' 'riba di Gat'." E's subi pa' 'riba. Ali 'staba um band' di ladrons ta cont' sês dinheir'. 'Sim qui ladrons ólha esse 'limárias, ê's corr' pa' fór'.

E's éra séte ladrons. Um d'ê's f'râ 'quê's out'o êle querê bâ pa' tras p'êle ba olhâ. E's dal concelh' pa' câ bai pamodi nunca ê's câ ólha cusa assim. Mas 'si' mê' [assim mesmo] êle ba pa' tras. N'esse hóra Gat' 'staba deitad' dent' di fogon; Cachô' na mé' di casa; Cabal' tras di port'; Gal' na cabal' di casa. Quant' esse ladron bem dent', êle ólha' olh' di Gat'. Ele cu'd' é lume, êle ba balançal. Gat' rabata n'êle, garanhal [aranha-lhe] rost' tud'. Ele corre pa' mé' di casa. Cachô' pégal dent' na bucho. Ele corre pa' port'. Cabal' dal dous couxo cu tudo dous pé. Gal' oubi rabulic' [rebulicio]. Ele chuma, "Péga-m' nêle bu dâ 'm'! Péga-m' nêle bu da-m'! Péga-m' nêle bu da-m'!" Ladron corr', êle f'ra quê's out'os, "Nhôs 'spera-m' f'râ nhôs!" E's f'ral, "Nu câ querê oubi." E's corr'. Quant' ê's 'sta longe, êle f'ras, "Dent' di fogon estaba um disabrogonhada mulhê'. Ele da-m' um bafatad' qui nunca mulhê' câ da-m' bafatad' 'sim. Quant' 'm 'scapa d'êle, 'm 'contra cu um disabrogonhad' carpinteir'. Da-m' dous unxosad' na buch', êle t'ra-m' padaç' di buch'. Quant' 'm corr' pa' port', 'm 'contra cu um disabroganhad' Ingrês. Ele da-m' dous sôco, um tras d'out'o. Mas 'ind' esse câ nad'. Si 'quêle qui chuma, 'Péga-m' êle bu da-m', pega-m' êle bu da-m',' si êle pegába mi', êle tâ matabâ mi' cert'."

62.

Era dous amig', ê's éra cumpadre. Um frâ out'o na brincadeira cuma é dibinhador. Ele péga baca di sê amig', êle 'ngachâ. Dipous êle bem passa na porta di sê amig', êle achal 'sintad' lá triste. "Cumpadre, cusa qui bu 'sta triste 'sim?"—"'M tem rezão di 'sta triste. Milhó' cusa qui'm tem é 'nha bac', ja 'm perdêl."—"Bu câ mistê 'sta triste. Bó é 'nha amig' e cumpadre. Ami' é dibinhadôr. 'M pode f'râ bu p'undi bu bac" sta. Esse é 'nha trabalh'. Ba 'riba diquêle cotel', bu ta acha bu bac' 'marrad' na pulge'ra." Home' ba, êle acha sê bac'; êle f'ra, "Cert' qui 'nha amig' é dibinhadôr." Dous dia dipous êle furta cabra di sê amig', êle 'ngachal na mat'. Ele bem ta passa na port' di sê amig', êle achal 'sintad' lá triste. "Cumpadre, cusa qui bu 'sta triste 'sim?"—"Dous dia passad' 'm perd' 'nha bac', 'm achal, ago' 'm perd' 'nha cabra."—"O esse é ca nad', câ ta custâ bu nada pa' bu achal. Ba p'ra baix' lá na 'quêle fund', bu ta acha bu cabra 'marrad' lá." Ele ba, êle acha sê cabra, êle fica cert' cuma sê cumpadre é dibinhadôr. Tres dia dipous êle furta burr' di sê amig', êle 'ngachal tras di um cotelinh'. Ele bem ta passa pa' casa di sê amig', êle achal 'sintad' lá triste. "Cumpadre, cusa qui bu 'sta triste 'sim?"—"Ums dias passad' 'm perde 'nha bac', dipous 'nha cabra, agó' ja 'm perde 'nha burr'. E mu't' pa' 'm pedi bu pa' bu achal."—"Mas 'm pode f'ra bu undi bu burr' 'sta," e êle f'ral.

Dipous êle acha sê burr', êle bem ta passa pa' casa di rei. Rei perde seis mil cont'. Ele f'ra rei, "'M tem um cumpadre qui ta pode f'râ bu undi qui bu ta acha esse dinheir'." Rei f'ral, "Trazel 'li. Si êle f'ra-m', 'm tâ dá bu bastante dinheir'. Si êle câ f'ra-m', 'm tâ mandâ nhôs tud' dous pa' inforca." Quant' dibinhadôr chiga, êle f'ra rei pa' dal um quart' pa' êle cu sê cumpadre pa' sois dia. Ele 'staba cert' cuma ê's tâ bá pa' inforca, pamodi êle câ sabê undi qui dinheir' 'sta. Rei da criad' ordi pa' leba home' algum cusa di comê. Quant' criad' ba pa' dent', dibinhadôr 'staba trapalhad' tâ contâ quant' dia qui fartal p'êle durâ. Ele spia pa' criad'; ele f'ra, "O Deus! sois t'rand' um fica cinc'!" Out'o dia bem out'o criad'. Dibinhadôr spia pa' 'riba, êle f'ra, "O Deus! sois tirand' dous fica quat'!" Tud' esse temp' êle 'sta tud' fadigad', ma' sê cumpadre 'sta contente e cu cert'. Esse dia di tres bem out'o criad'. Ele spia pa' 'riba, êle f'râ, "O Deus! dia di 'nha bida era sois. Sois tirand' tres fica tres!" Terceiro criad' f'ra q'ê's out'o, "Nhôs câ sabê cuma 'quêle home' é dibinhadôr? Ele sabe cumo nós qui furta 'quêle dinheir'." Tercero criad' f'ra quat', "Oqui bu ba, bu tuma sintid' cusa qui êle f'ra." Quant' quart' criad' pô mensa, dibinhadôr f'râ, "O Deus! dias di 'nha bida era sois. Sois tirand' quarto fica dous!" Quat' criad' f'ra q'ê's out'os, "Milhó' nu consultâ cu esse home' antes qu'êle discubri nó cu rei. Nu 'sta na grande p'rigo." E's ba p'undi home', ê's confessal cuma ê's qui furtâ dinheir'. Home' f'ra, "O bó é marot'! 'M 'sta ta 'sperabu dous dia ma's." E's trasel dinheir', êle leba rei. Rei 'staba tam contente êle fazê fésta; êle pô esse dous cumpadre 'sinta na mensa cu êle.

Out'o dia rei faze out'o fésta. Ele manda pega um gril', êle pô na prat', êle cubri. Ele f'ra dibinhadôr, "Agó' f'ra-m' cusa qui 'sta naquêle prat'." Home' coça cabeç'; êle f'ra, "Agó' qui gril' canta!" E's tud' cu'da êle tinha dibinhad'. Rei 'sta tam satisfeit' êle cunbidal pa' êle 'sta ma's um dia. N'esse fésta rei pô rabul porc' dent' di prat'. Dipous d'ê's comê e bibê, rei purguntal, "Cusa qui 'sta naquêle prat' cobert'?" Home' coça cabeç'; êle f'ra, "Agóra é que torce a porca o rab'!" Agó' rei conbence cuma é dibinhadôr. Ele cu sê cumpadre ba casa, ê's bibê bem.

63.

Era um bez um homi qui câ temba nada sinan um padacinh' di terr'. Ele bendel, êle cumpra um jogo di roupa e um bengal'. Ele ba p'ra baixo pa' cais, êle saque lá cu sê bengal' na mon e cigar' na boc'. Era prumer' bez qui êle ólha mar. Ali 'staba um capitan qui 'staba tâ jobê um marinheir' pa' umbarc' cu êle 'quêle dia.

Esse capitan pidi esse homi si êle querê bâ unbarc' cu êle. Homi fral nãõ, êle bem marinheir' mu't' temp', êle 'sta cançad' cu bida. Ali câ temba ninguem qui capitan pode achâ, êle pedi esse homi out'o bez pa' umbarca cu êle. Finalmente homi f'ral êle tâ bâ cu êlē, mas cu condiçan pa' êle câ trabalh' sinan na ma' temp'. Capitan aceita, ê's unbarca. Out'o dia labanta um temporal sima séte mil diabos. Capitan sproment' homi. Ele 'panha um pédra, êle subi cu êle pa' mastro. Era um noute sucur' [escura]. Ele bóta esse pédra dent'o di insarce e quê's na coberta reporta cuma 'quêle 'special marinheir' tinh' caíd' na mar. Dipous êle bem p'ra baixo di press', êle ungachâ dento di logar qui ê's temba comedoria. Ali êle come e êle bibe tud' dia. Tud' dia oqui ê's tocâ panpo, sê discarga tâ bem dento di panpo. Capitan 'cusa out'os marinheir'. Dipous ê's 'sta fóra vinte e nobe dia, esse homi oubi ê's f'ra terr' 'sta na bista. Ele saí pa' popa, êle bua na mar, êle pega na leme. Ele bira ta grita, êle f'ra ja tem vinte e nobe dia qui êle 'sta ta nada tras di nabi'. Si ê's câ bira ta bordeja pa' faze port', nunca êle câ ta pegaba cu nabi'. Capitan reia bote manda 'panhal. Quant' êle bem, êle dal agordente e roupa sec'.

Na port' capitan 'contra cu um homi ric', êle f'ral cuma êle tem um marinheir' qui ta nada um mez. Esse homi ric' f'ral cuma êle tem um negr' qui ta murgulh' um mez. E's 'pusta séte mil pés' na marinheir' e negr', qual qui pode murgulh' 'sta um mez. Quant' ê's bira ta 'ranjâ pa' bai, marinheir' f'ra, "'Inda 'm tem qui 'panha dous braça di corrente."—"Pa' qui?" Ele rasponde, "Pa' 'm lebâ cu mi, pa' si esse mos querê bem ante di temp' contratad' pa' 'm pode 'maral lá baix'." Esse negro néga bai. Esse capitan unganh' 'posta. Ele raparti séte mil pés' cu esse marinheir'.

Esse marinheir' f'ra capitan cuma êle ta dibinh' tambê'. E's ba pa' out'o terr'. Ali esse capitan 'contra out'o homi ric'. Ele f'râl cuma êle tem um marinher' qui tâ nadâ um mez, murgulh' um mez, e êle tâ dibinhâ. E's combina pa' interr' um porc' tres milh' longe, pa' tapal olh', e f'ral pa' êle achâ 'quêle porc'. Tud' pob' di cidadi bem ólha esse rapaz achâ esse porc'. Ele bem cu capitan. Quant' êle' chiga esse logar, êle 'staba quaze doudo, êle saque queto; êle f'râ, "O Capitan! agóra qui torce a porca o rabo!" Esse porc' 'staba interrad' baix' di sê pé. 'Sim qui êle f'ra 'sim pa' esse porc', porc' ronca, "Hom! Hom! Hom!" Capitan unganh' 'posta, e êle dibidi dinheir' cu êle.

E's ba pa' out'o cidade. Ali diante di dous rapaz, filh' di um homi ric', esse capitan bira ta conberçâ ruspeto di sê dibinhadôr. Esse rapaz umbrulha coco na papel. E's f'ra, "'M tâ da-bu cinc' mil pés', si bu certâ cusa qui ê's teneba na mon." Ele f'râ, "Nhôs rapas câ tem dinheir', nhôs é mu't' nob'."—"Nu câ tem dinheir', ma' nosse pai tem bastante." Ele f'ras, "Nhôs ba buscal." E's buscal, êle tumas êle, êle pô na sê algibe'r', êle bira ta bai. Esse rapaz grital, "Certa, ou dá nu noss' dinheir' pa' tras!" Ele f'ras, "Nhôs rapaz ba pa' inferr' brincâ cu coco." E's dixal cu cinc' mil pés'. Ele néga parti esse cu capitan. Ele f'ral, "'M trabalh' rix' pa' esse dinheir' e pa' dinheir' qui capitan ja tene na algibeir'."

64.

Temba um doutor na Braba nome Lelexe. Ele 'staba ta urdinhâ cabra. Diab' bem ta passâ pidil um pouco di le'te. Dotor néga dal. Esse diab' bira um rat', êle entra dent' di buli cu le'te. Dotor 'panha esse buli, êle interr' na chon. Pastor bem ta pas', êle pô pé 'riba d'êle, êle quebral. Esse diab' bua fóra. Esse pastor bira tâ corr', e doutor bira ta corr' tambê'. Diab' f'râ, "Doutor, câ bu corr'! 'M querê faze um contrat' cu bó. 'M ta ba di 'li pa' Lisbõa pa' 'm faze princes' doente. Bó é unico doutor qui tâ podê curál. Cusa qui bu acha pa' êle nu ta parti." Na um minut' diab' ja 'sta na Lisbõa. (Ele ta lebâ vapor seis dia.) Rei manda chumâ tud' doutor qui tem na Lisbõa pa' curâ princes'. Ali na casa di rei temba um criada; êle f'ra rei, "'M sunh' honte noute cuma tem um doutor na Braba qui ta cura princes'." Rei manda nabi' di guerr' pa' Braba pa' trazê Lelexe. Quant' êle chiga Lisbõa, êle manda f'ra rei cuma êle câ tem roupa qui ê's ta bisti naquêle parte di terr'! Anton rei mandal di ma's fin' jogo qu'êle temba. Rei purguntal, "Bu ta salba 'nha filh'?" Doutor raspondel, "Sim." Ele pidi p'êle olhâ doente, êle só. Diab' nome é Luç'. Doutor chumâ fóra, "Luç'! Luç'!! Luç'!!!" Luç' saí fóra di raparig', êle bua pa' casa. Rei purgunt', "Doutor, quant' cusa qui bu ta cobra?"—"Nada." Rei dal um transporte inched' di ouro e riquesa, êle mandal n'êle pa' Braba. Cumpâ' Luç' 'contra cu êle. Cu raiba êle f'ral, "Pamodi bu câ pidil dous transport', um pa' bó, e um pa' mi? 'M ta ba pa' tras pa' Lisbõa. Desse bez ninguem câ capaz di curâ princes'." A princes' caí doente out'o bez. Rei mand' nabi' di guerr' pa' Braba buscâ Lelexe. Ele f'ra sê mulhê' desse bez êle câ ta bem pa' tras, pamod' êle sabe cuma ê's ta matal na Lisbõa. Quant' êle chiga casa di rei, êle bira ta chumâ, "Cumpâ' Luç'! Cumpâ' Luc'!! Cumpâ' Luç'!!!" Cumpâ' Luç' câ rasponde. Ele chuma out'o bez, "Cumpâ' Luç'! Cumpâ' Luç'!! Cumpâ' Luç'!!!" Ele chuma rijo, "Cumpâ' Luç'!!!" Cumpâ' Luç' câ raposta. Ele chuma rei, êle f'ral pa' êle manda disparâ tud' sê peça d'um bez pamodi princes' 'sta douda. E's dispara peça, diab' chuma; êle purgunt', "Cusa é esse, Cumpâ' Lelexe?"—"'M chumab' pa' bu saí pa' fóra. E milho' bu saí pa' fóra pamodi ê's ta bem faze operaçaõ na princes' 'manhã, ê's ta abril barig'." Diab' bua pa' fóra. Lelexe ba pa' casa cu ma's riquesa. Tud' dinheir' qui 'stá na mund' é rest' di dinheir' di Doutor Lelexe.

65.

Era um home' qui tâ criâ pórcos. Sê mulhê' temba qui cosinhâba pa' ê's. Mulhê' estaba mu't' cansad' cu dá porcos comê. Home' f'ral, "Um disse porc' nu câ tâ matal, êle pertence 'Nhô' Mai'." Um dia um home' bem pa' sês casa, êle pidi agu' p'êle bibê. Mulhê' dal bibé, e purguntal, "E nhô, cumo é nome di nhô? E 'Nhô' Mai'?" Home' f'ral, "Sim." Mulhê' f'rál, "Entaõ esse porc' é di nhô. Deus qui manda nhô 'li hoje." Mulhê' 'marra porc' cu cord', êle dá home'. Ele lebal pa' outrum logâ' undi êle acha quat' home' pa' lebal porc' na jangad'; êle premettes metadi di porco. Mulhê' saquedu, êle spia toqui home' camba. Mulhê' 'staba tam contente cu cabâ cu porc', êle câ cu'dá na purgunta si sê marido f'ra p'êle bendel, ou p'êle dal di prisente. Noute quant' 'sê marido bem, êle 'sinta p'êle comê; êle f'ra, "Mulhê', ja bu da tud' 'limarias comê?" Mulhê' respondel, "Sim, hoje 'm 'sta discansad'. 'Quêle porc' ja bai. 'Nhô' Mai' bem 'li, 'm dal êle." Home' larga sê faca e garfo, quebra sê prato. Ele purgunta, "Pa' p'undi qui home' bai?"—"P'ra 'li, 'm spial toqui êle camba." Home' saí tâ bâ. Mulhê' f'ral, "Marid', 'm tâ ba tambê'."—"Bem, ma' tarzê porta cu bó. (Ele cu'da êle f'ral p'êle ficha porta, p'êle trazê chabé.) Mulhê' ba, êle rinca porta fóra, êle pô 'ribal cabeç'.

E's ba, ba, ba; ê's câ pode acha home'. E's bem chiga n'um fig'e'ra di grandura d'um casa. E's 'sinta na sê sombra. Quant' ê's 'sta 'sintad', ê's oubi son' di 'limaria brab', onç', cabras, lob's, beado, e tigres. Mulhê' f'ra, "Nu ta passa mal si nu 'sta 'li. Esse 'limaria brab' ta matâ nu. Nu subi 'riba desse mat'!" Home' 'staba tant' quisiliadu na sê caminh', êle câ spiâ pa' tras pa' sê mulh', êle câ sabê si êle trazê port'. 'Riba di mat' êle spia pa' baix', êle ólhal cu êle. "Mulhê', cusa qui bu 'sta faze cu 'quêle port'?"—"E câ bó qui f'ra-m' pa' 'm trazêl?"—"Mulhê', bó é 'nha disgraça! Subi pa' 'riba cu êle. Si bu dixal pa' tras, esse 'limarias brab' ta cheral, ê's ta sabê cuma nu 'sta p'ra 'li, ê's ta 'sta toqui ê's mata nu." Mulhê' faze modi toqui êle subi 'riba di mat' cu porta.

'Riba disse mato ê's oubi vóz di ladrons di baix'. 'Quêle era logar dent' di brac' baix' di mato qui séte ladron's tâ trazê sês furto di tud' dia. Ali ê's 'sinta, ê's bira ta cosinh'. Mulh' f'ra marid' cuma êle câ podê aguentâ orina ma's, êle tâ mixâ. Ele mixâ. Ladron f'ra di baix', "O qui bom chuba qui Deus manda di ceu! Dixa nu bibi!" Dipous ma's um pouc' mulhê' f'ra sê marido cuma êle câ pode aguenta cócó, cuma êle ta cócó. Ele cócó. Marido f'ral, "Bó é 'nha disgraça!" Ladron's qui 'staba di baix' sintil ta bem, ê's abri boca pa' 'riba; ê's f'ra, "O qui bom pon qui Deus manda di ceu! Dixa nu comê!" Mulhê' f'ra marido, "'M câ podê aguentâ esse porta ma's."—"Aguental! Aguental! Se êle caí, ê's ta oubi nu, ê's ta mata nu. Aguental Aguental!" Esse ladron 'staba ta conbersâ ruspetu d'um logar undi qui 'staba ouro, out'o logar undi qui 'staba prata, out'o undi qui 'staba dinheir'. Esse home' oubi tud' qui ê's f'ra. Mulhê' 'stab' tâ aguenta port' cu sê mon, dipous cu sê pé, dipous cu sê dente. Afinal êle câ pod' agental ma's. Home' f'ral, "Mulhê', bó é 'nha disgraça! Largal!" Port' bem p'ra baix', da pancada na ram', ta faze strond'. Ladron's 'panha med', ê's corre pa' fóra. Uns quebra sês pé; out'o sês brac', out'o fura olh' na gancho. E's corre, corre, toqui ê's perde di vist' di cad' um.

Lua 'staba ta lumiâ tam claro. Mulhê' spia p'ra baix', êle ólha um cusa brilhante. Home' 'staba quazi tâ drumi. Mulhê' f'ral, "Bu câ olhâ um cusa ta lumiâ di baix' lá?"—"Nãõ, 'quêle é lua qui 'sta lumiâ. Cala boc'! 'Sta queto, pa' esse 'limaria brab' podê dixan' queto!" Banda di quat' hóra di par'manhã 'limarias brab' ba sês caminh' pa' dent' di mat'. E's bem p'ra baix', ê's acha tud' riqueza qui ladron's dixa pa' tras, mu't' 'riba di chon, mu't' ma's dent' di chon. Homi bira doud' di contentiment'. Ele cobril tud' cu pédra cu palh' quemqui pass' pa' câ ólhal. Ele faze um baraquinh' p'êle passâ dia. Di noute ê's ta 'sta 'riba di mat'. Home' f'ra, "'M ta ba jobê carpinte'r' pa' bem fazê nu casa 'li. Nu câ ta podê carragâ esse tisouro di 'li pa' fóra." Carpinte'r' fazê esse casa na beira diquêle mat'. Ali ê's bibê noba bida, bida noba. Nunca ma's ê's câ lembrâ di

'Nhô' Mai'. De porta qui êle trazêba, êle fazê port' di sê quarta, pamodi êle dal fortuna. Ele querê 'quêle port' ma's di qui um cusa n'esse mund'. Mulhê' mand' pa' França buscâ criada pamode é câ cosinhe'ra di porco ma's.

65 (*a*).

Era um homi cu mulhê' ê's criâ um porc'. Homi f'ra mulhê', "Esse porc' nu câ ta matal, é pa' 'Nhô' Mai'." Quant' ê's 'stab' tâ conberça na ruspet' diquêle porc', um homi 'staba ta passa, êle oubi tud' qui ê's f'râ. Bem um dia marido ba pa' fóra montiâ. Dipous di marido bai, bem um homi; êle f'ra mulhê', "'M bem buscâ' porc'." Mulhê' f'ral, "Nãõ, esse porc' 'pertence 'Nhô' Mai'." Homi f'ral, "E mi qu'é 'Nhô' Mai'." Mulhê' dal porco, êle ba sê caminh'. Out'o dia quant' marido bem casa, êle ba pa' chiquer' di porc'; êle f'râ, "P'undi 'Nhô' Mai'?" Mulhê' raspondel, "Um homi bem 'li, êle f'ra-m' sê nome é 'Nhô' Mai', 'm dal porc'." Marido f'ral, "Pa' undi qui 'quêle homi bai?" Mulhê' mostral. Ele saí ta ba tras di homi. Mulhê' bem sê 'tras. Quant' êle anda cusa di dous milha, êle bira rost' pa' tras; êle ólha mulhê' ta bem sê 'tras; êle f'ral, "P'undi bu 'sta bai, mulhê'?"—"'M 'sta bem bu 'tras." Home' ólha porta di casa abert'; êle f'ral, "Cusa é esse qui bu faze? Ba pa' tras, bu ficha 'quêle port', bu trazêl na mon." Mulhê' ba pa' tras, êle rinca porta di coxera, êle ficha, êle pô na cabeç', êle bem tras di marid'. Marido ja bába cusa di quat' légua ma's, êle bira rost' pa' tras, êle ólha mulhê' ta bem cançad', tud' suad'. Ele f'ral, "O mulhê', cusa esse na mundo qui bu fazê?" Mulhê' f'ral, "Bu f'ra-m' pa' 'm trazel na mon. E mu't' pisad', 'm câ podê trazel na mon, 'm pôl na cabeç'."—"O mulhê' di Deus! bó é 'nha disgraça!" E's bem pa' tras pa' casa, ê's acha alguem ja furtas tud' cusa qui ê's temba. E's com'ça bida di nobamente.

69.

Pardal temba um grãõ di milh'. Ele bua, êle ba passâ pa' casa di re', grãõ di milh' 'scapal di boc', caí dent' de polon. Ele bâ, êle f'râ, 'Nhô' Rei, f'râ polon da-m' 'nha grãõ di milh'. Rei f'ral, "Mim câ tem nad' qui fazê cu êle." Ele dixa rei. Ele ba p'undi raính'. Ele f'râ, "'Nhâ' Raính', nhâ pô mal cu 'Nhô' Rei, 'Nhô' Rei pô mal cu machad', machad' cortâ pé di polon, polon da-m' 'nha grãõ di milh'."

Ai, ai, ai, j'êle doce, j'êle sabe.

Raính’ f’ral, “Mim câ tem nad’ qui fazê cu êle.” Ele dixa ’Nhâ’ Raính’. Ele ba p’undi rat’. Ele f’râ, “Rat’, comê saia di ’Nhâ’ Raính’, ’Nhâ’ Raính’ po mal cu ’Nhô’ Rei, ’Nhô’ Rei pô mal cu machad’, machad’ cort’ pé di polon, polon da-m’ ’nha grão di milh’.”

Ai, ai, ai, j’êle doce, j’êle sabe.

Rat’ f’ral, “Mim câ tem nad’ qui fazê cu êle.” Ele dixa rat’. Ele ba p’undi gat’. Ele f’râ, “Gat’, corrê tras di rat’, rat’ comê saia di ’Nhâ’ Raính’, ’Nhâ’ Raính’ pô mal cu ’Nhô’ Rei, ’Nhô’ Rei pô mal cu machad’, machad’ cortâ pé di polon, polon da-m’ ’nha grão di milh’.”

Ai, ai, ai, j’êle doce, j’êle sabe.

Gat’ f’ral, “Mim câ tem qui fazê cu êle.” Ele dixa gat’. Ele ba p’und’ cachô’. Ele f’râ, “Cachô’, corrê tras di gat’, gat’ corrê tras di rat’, rat’ comê saia di ’Nhâ’ Raính’, ’Nhâ’ Raính’ pô mal cu ’Nhô’ Rei, ’Nhô’ Rei pô mal cu machad’, machad’ cortâ pé di polon, polon da-m’ ’nha grão di milh’.”

Ai, ai, ai, j’êle doce, j’êle sabe.

Cachô’ f’ral, “Mim câ tem qui fazê cu êle.” Ele ixa cachô’. Ele ba p’undi manduc’. Ele f’ra, “Manduc, manducâ cachô’, cachô’ corrê tras di rat’, rat’ comê saia di ’Nhâ’ Raính’, ’Nhâ’ Raính’ pô mal cu ’Nhô’ Rei, ’Nhô’ rei pô mal cu machad’, machad’ cortâ pé di polon, polon da-m’ ’nha grão di milh’.”

Ai, ai, ai, j’êle doce, j’êle sabe.

Manduc’ f’ral, “Mim câ tem nad’ qui fazê cu êle.” Ele dixa manduc’. Ele ba p’undi lume. Ele f’ra, “Lumi, quema manduc’, manduc’ manducâ cachô’, cachô’ corrê tras di gat’, gat’ corrê tras di rat’, rat’ comê saia di ’Nhâ’ Raính’, ’Nhâ’ Raínha pô mal cu ’Nhô’ Rei, ’Nhô’ Rei pô mal cu machad’, machad’ cortâ pé di polon, polon da-m’ ’nha grão di milh’.”

Ai, ai, ai, j’êle doce, j’êle sabe.

Lumi f’ral, “Mim câ tem nad’ qui fazê cu êle.” Ele dixa lumi. Ele ba p’undi agu’. Ele f’ra, “Agu’, paga lumi, lumi quemâ manduc’, manduc’ manducâ cachô’, cachô’ corrê tra’ di gat’, gat’ corrê tras di rat’, rat’ comê saia di ’Nhâ’ Raính’, ’Nhâ’ Raính’ pô mal cu 'Nhô' Rei, 'Nhô' Rei pô mal cu machad', machad' cortâ pé di polon, polon da-m' 'nha grão di milh'."

Ai, ai, ai, j'êle doc', j'êle sabe.

Agu' f'ral, "Mim câ tem nad' qui fazê cu êle." Ele dixa agu'. Ele ba p'undi touro. Ele f'ra, "Touro, bibê agu', agu' pagâ lumi, lumi quemâ manduc', manduc' manducâ cachô', cachô' corrê tra' di gat', gat' corrê tras di rat', rat' comê saia di 'Nha' Raính', 'Nha' Raính' pô mal cu 'Nho' Rei, 'Nho' Rei pô mal cu machad', machad' cortâ pé di polon, polon da-m' 'nha grão di milh'."

Ai, ai, ai, j'êle doc', j'êle sabe.

Touro f'ral, "Mim câ tem nad' qui fazê cu êle." Ele dixa touro. Ele ba p'und' faca. Ele f'ra, "Faca, mata touro, touro bibê agu', agu' pagâ lumi, lumi quemâ manduc', manduc' manducâ cachô', cachô' corrê tra' di gat', gat' corrê tras di rat', rat' comê saia di 'Nhâ' Raính', 'Nhâ' Raính' pô mal cu 'Nhô' Rei, 'Nhô' Rei pô mal cu machad', machad' cortâ pé di polon, polon da-m' 'nha grão di milh'."

Ai, ai, ai, j'êle doce, j'êle sabe.

Fac' câ f'ra nad'. Ele torna f'ral, "Fac', mata touro, touro bibê agu', agu' pagâ lumi, lumi quemâ manduc', manduc' manducâ cachô', cachô' corrê tras di gat', gat' corrê tras di rat', rat' comê saia di 'Nhâ' Raính', 'Nhâ' Raính' pô mal cu 'Nhô' Rei, 'Nhô' Rei pô mal cu machad', machad' cort' pé di polon, polon da-m' 'nha grão di milh'."

Ai, ai, ai, j'êle doce, j'êle sabe.

Fac' zuni "ting." Fac' bua, êle caí dent' di gordura, êle bua fóra out'o bez. Ele bua p'êle corta touro piscoç', touro bibê agu', agu' pagâ lumi, lumi quemâ manduc', manduc' lomba cach', cach' corrê tras di gat', gat' corrê tras di rat', rat' comê saia di 'Nhâ' Raính', 'Nhâ' Raính' pô mal cu 'Nhô' Rei, 'Nhô' Rei pô mal cu machad', machad' cortâ pé di polon, polon abri, pardal bua p'ra baix', êle 'panha sê grão di milh'. Pardal canta pa' 'Nhô' Rei, "Ami' que pardal quemqui temba dimand' contra bó pa' séte an' e um dia, quemqui 'ganhal."

70.

Era um home' êle casâ cu um mulh', nomi Susana, 'Nhô' João Raton cu Susana. E's cosinhâ antes d'ê's ba pa' fóra trabalhâ na campo. Quant' ê's ba um pouco, 'Nhô' João Raton f'râ Susana, "Fica 'li, bu 'sperâ-m', 'm tâ bâ casa, 'm ta bem 'go'sim." Ele ba p'êle ba comê cachupa na caldeira. Ele caí dent'o d'êle. Susana 'spéra, 'spéra, 'spéra, êle câ bem. Dipous Susana bâ casa. Ele acha João Raton dent'o di cal'eron di cachupa. Susana rinca port' di coxera, êle pô na chão, êle 'sinta di 'riba ta chorâ. Bem ta passâ um passadinh'. Ele purguntal, "Cumo tud' dia 'm tâ passâ 'li, 'm tâ achâ bu ta balhâ, ta cantâ, hoje 'm acha bu tâ chorâ?" Susana responde êle, "Ja chigâ bu di purguntâ. Nu cosinhâ, nu ba pa' fóra pa' camp.' 'Nhô' João Raton f'ra-m' pa' 'm 'speral, êle ta bem pa' tras. 'M 'sperâl, 'sperâl. Ele câ bem. 'M bem pa' casa, 'm achal mort' dent' di cal'eron de cachupa. 'M rinca port' di coxera, 'm 'sinta tâ chorâ." Passadinha f'ral, "'M ta conco 'nha penna." Passadinha conco sê penna. Ele bua, êle caí na um figueira. Figueira purguntal, "Cumo tudu dia 'm ta olhâ bu ta balh', ta cantâ, hoje bu conco bu penna?" Passadinha respondel, "Ja chiga bu di purguntâ. 'Nhô' João Raton caí na cal'eron di cachupa, Susana rinca porta di coxera, êle 'sinta tâ chorâ, mi' tambê' 'm conco 'nha penna." Figueira f'ral, "Mi' tambê' 'm ta conco 'nha folh'." Temba um touro qui ta custuma sombrâ na sombra desse figueira. Touro purguntal, "Cumo tudo dia 'm tâ achâ sombra 'li, e hoje 'm câ achâ sombra?" Figueira respondel, "Ja chigâ bu di purguntâ. 'Nhô' João Raton caí na cal'eron di cachupa, Susana rinca port' di coxera, Passadinha conco sê penna, mi' tambê' 'm conco 'nha folh'."—"Mi' tambê' 'm ta conco 'nha cor'." Touro conco sê cor'. Ele ba pa' fonte qu'êle ta bibê tudo dia. Fonte purguntal, "Cumo tud' dia 'm ta olha bu cu bu cor' e hoje sim êle?" Touro f'ral, "Ja chigâ bu di purguntâ. 'Nhô' João Raton caí na cal'eron di cachupa, Susana rinca port' di coxera, Passadinha conco sê penna, Figueira conco sê folh', mi' tambê' 'm conco 'nha cor'."—"Mi' tambê' 'm tâ secâ." Na esse fonte um negrinh' di casal rei tâ bem tud' dia 'panhâ agu'. Negrinh' purguntal, "Cumo tudu dia 'm tâ acha agu' na fonte e hoje achâ bu seco?" Fonte respondel, "Ja chigâ bu me di purguntâ. 'Nhô' João Raton caí na cal'eron di cachupa, Susana rinca port' di coxera, Passadinha conco sê penna, Figueira conco sê folh', Touro conco sê cor', mi' tambê' 'm secâ."

—"Então mi' tambê' 'm tâ quebra 'nha pote." Ele quebra sê pote. Ele bem pa' casa. Ele f'râ re', "'M quebra 'nha pote pamod' Fonte seca, Touro conco sê cor', Figueira conco sê folh', Passadinha conco sê penna, Susana rinca port' di coxera, 'Nhô' João Raton caí na cal'eron di cachupa." Re' f'ral, "E mi' tambê' 'm tâ matâ negrinh'."

Um sapatinh' corrê p'ra 'li abaixo. Quemqui ba di diante, 'panha bintem, quemqui ba di tras 'panha dé' re's. Mim ba di tras di cóba, 'm chuma 'Nhô' Emilio di cóba. 'M f'ral, "Ala um porc' russa cu séte liton [leitõas] tâ comê na 'bóbra nobo. Ta tem sois mes 'inda 'té gó' ê's câ chigâ na simente."

71.

Era um belha qui um belh' ta bem fazel sê casa. Belh' pô fijon na sol pa' degulha pa' êle fazê belh' comê. Um cabr' bem ta passâ, comê fijon. Belh' f'ra, "Cabr', da-m' 'nha fijon, fijon diquêle belh', belh' qui tâ bem fazê-m' 'nha casa." Cabr' dal um cor'. Belh' ba na figueira. Ele prega 'quêle cor'. Belh' f'ra, "Figueira, da-m' 'quêle cor', cor' di 'quêle cabr', cabra qui come-m' 'nha fijon, fijon diquêle belh', belh' qui ta bem faze-m' 'nha casa." Figueira dal um sinch'. Ele ba, êle 'contra pastor ta fazê queijo sim sinch'. Ele f'râ, "Pastor, cumo bu ta fazê queijo sim sinch'?" Pastor f'ral, "E pa' falta di bu sinch'."—"'M tâ dâ bó 'nha sinch', ma' câ bu gastal." Belh' f'ra pastor, "Da-m' 'nha sinch', sinch' diquêle figueira, figueira qui inguli-m' 'nha cor', cor' diquêle cabra, cabra qui comê-m' 'nha fijon, fijon diquêle belh', belh' qui tâ bem fazê-m' 'nha casa." Pastor dál mantega. Belh' ba, êle uncontra cu tripiche ta tripichâ sim untura. Ele f'ral, "Tripiche, cumo bu 'stâ tripichâ sim untura?"—"E pa' falta di bu untura."—"'M tâ dâ bó 'nha untura, ma' câ bu gastal tud'."—"Tripiche, da-m' 'nha untura, untura diquêle pastor, pastor qui gasta-m' 'nha sinch', sinch' diquêle figueir', figueir' qui unguli-m' 'nha cor', cor' diquêle cabra, cabra qui come-m' 'nha fijon, fijon diquêle belh', belh' qui tâ bem fazê-m' 'nha casa." Tripiche dal um pó di lenha. Ele ba, êle 'contra cu mulhê' ta fazê sabon sim lenha. Ele f'ral, "Cumo bu ta fazê sabon sim lenha?"—"Pa' falta di bu lenha."—"'M tâ dâ bó 'nha lenha, ma' câ bu gastal tud'."—"Mulhê', da-m' 'nha lenha, lenha diquêle tripiche," etc. Mulhê' dal um pon di sabon. Ele ba, êle 'contra cu batedeira tâ batê sim sabon. "Cumo bu ta batê sim sabon?"—"Pa' falta di bu sabon."—"'M tâ dâ bó 'nha sabon, ma' câ bu gastal tud'."—"Batedeira, da-m' 'nha sabon, sabon diquêle saboera, saboera qui gasta-m' 'nha lenh'," etc. Batedeira dal um camisa. Ele ba, êle uncontra cu mar ta lombâ dia e noute sim roupa. Belh' f'ral, "Mar, cumo bu ta lombâ dia e noute sim roupa?"—"Pa' falta di bu camisa."—"'M tâ dâ bó 'nha camisa, ma' câ bu rachal."—"Mar, da-m' 'nha camisa, camisa diquêle batedeira, batedeira qui gasta-m' 'nha sabon," etc. Mar dal um peixe. Ele ba, uncontra cu um homi cu cal'eron 'riba sim nada. "Homi, cumo bu ta cosinha sim nada?"—"Pa' falta di bu peixe."—"'M tâ dâ bó 'nha peixe, ma' câ bu gastal."—"Homi, da-m' 'nha peixe, peixe diquêle mar, mar qui tuma-m' 'nha camisa, camisa diquêle batedeira," etc. Homi dal um padaç' di ferr'. Ele ba, êle uncontra cu um ferreir' cu fornalh' sim ferr'. "Ferr', cumo bu tene fornalh' sim ferr'?"—"Pa' falta diquêle bu ferr'."—"'M' tâ dâ bó 'nha ferr', ma' câ bu gastal."—"Ferreir', da-m' 'nha ferr', ferr' diquêle hom', hom' qui comê-m' 'nha peixe, peixe diquêle mar," etc. Ferre'r' quenta ferr' quente, êle chusil cu êle, êle matal. Esse é fim di belh'.

72.

Era um home' cu um mulhê', ê's éra casad'. E's temba tres filha,—Emilia, Julia, e Carlota. Dipous d'ê's ja criâ, um dia tard', sês pai 'sta bai pa' jardim. Emilia f'ral pa' êle trazel flor. Ele 'panha flor e out'o cusa qui êle querê. Ele bem pa' casa. Di rapente um home' saqued' sê diante. Home' f'ral cuma êle querê pa' êle casal cu sê filha ma's belha; e se êle câ casal cu êle, êle ta matal, e êle ta cabâ cu cidade. Ele f'râ sê mulhê', "Nu ta podê tem out'o filha, ma' nu câ ta podê tem out'o cidade." Ele casal cu Emilia. Dipous êle dispar'cê. Pass' um mez, pai 'sta pa' jardim out'o bez. Julia f'ral pa' êle trazel pec'go. Ele 'panha pec'go e out'o cusa qui êle querê. Ele bem pa' casa. Di rapente home' 'par'cê sê diante. F'ral pa' êle casal cu sê filha di sugund'. "Se bu câ casa-m' cu êle, 'm tâ matâ bu, e bu ta cabâ cu cidade." Ele f'râ sê mulhê', "Nu ta podê tem out'o filha, mas nu câ ta podê tem out'o cidade." E's casal cu Julia. Dipous êle dispar'cê. Tarda êle fica cu med' di bai pa' jardim; mas êle tem qui bába pamode tinha fome na terr'. Carlota f'ral pa' êle trazel mançã. Ele 'panha mançã e out'o cusas qui êle quereba. Ele bem pa' casa. Di rapente um home' saqued' sê diante. F'ral êle querê pa' êle casal cu sê filha ma's nóba; e se câ casal cu êle, êle tâ matal, e êle ta cabâ cu cidade. Ele f'ra sê mulhê', "Nu ta pode tem out'o filha, ma' nu câ ta pode tem out'o cidade." E êle casal cu Carlota. Dipous ê's dispar'cê.

Des an' dipous ê's tem um filho. E's pôl nome Antoni. Quant' êle tem séte an' di edade, êle ba pa' 'scóla. Dent' di seis mez, êle sabêba bastante até qui êle tâ corigiba sê mestre. Out'os mininos di 'scóla 'panhal inveja. E's fica ta fazel chacota, ta f'ral 'ma é filh' di home' qui da sê filha, pa' flor, pa' pec'go, pa' mançã. Ele bem casa, ele purgunta sê mãe ruspeto di irman's. Mãe f'ral cuma êle é unico filho. Finalmente êle f'ral a respeito de sê irmã's. Ele f'râ cuma êle tem qui bâ jobês. . . .

Ele f'ra sê sapat' pa' pôl na porta di sê irman' ma's belh'. Quant' êle chiga lá, sê irman' f'ral, "Cusa qui bu bem fazê 'li? 'M tem vinte an' 'li; dent' disse vinte an' numnim [nenhum] mosca câ bem 'li qui fari criatura. Câ bu 'sta 'li pamode se 'nha marido bem acha bu 'li, êle tâ matâ bu." Ele f'ral, "'M ta pô 'nha chapé, êle câ tâ olha-m'." Na meia hóra, casa bira ta balançâ; sê marido chiga. Ele janta, êle saí ta bai. Sê mulhê' bira ta chorâ. Ele f'ral, "Ja fazê vinte an' qui'm 'stâ 'li, bu câ 'sta cu me dous hóra de cada bez."—"'M câ ta podê 'stâ. 'M querê cheio, ma's 'm câ ta podê 'sta, pamode 'nha incantament' câ justa 'inda."——"Pamode bu câ ta da-m' cumpanheir'?"—"Qui 'sta lá?"—"E 'nha ermum. Se bu promete-m' cuma bu câ ta matal, 'm ta mostra bu êle."—"'M câ tem coraçaõ di matâ bu ermum. Se 'm tem coraçaõ di matâ bu irmum, anton 'm tem coraçaõ di matâ bu." Quant' Antoni t'ra sê chapé, ê's ólhal. Ele fica mu't' contente, êle pidil pa' êle 'sta cu ê's. Mas Antoni f'ra cuma 'inda êle tem qui ólha sê out'o irman's. Quant' êle 'sta bai, sê cunhad' dal um penna. F'ral pa' êle pidil se êle mestel.

Anton Antoni pidi sê sapat' pa' pôl na porta di sê irman' di sugund'. Sê irman' di sugund' pidil pa' êle câ 'sta, pamode se sê marid' achal ali, êle tâ matal. Quant' sê marido bem, êle pô sê chapé. Ele câ ólhal. Ele janta. Quant' êle caba jantâ, êle bira pa' êle bai. Sê mulhê' f'ral, "Ja 'm tem vinte an' 'li, nunca bu câ 'sta cu me dous hóra de cada bez."—"'M câ podê 'sta cu bó, pamode 'nha incantament' 'inda câ justâ."—"Pamode bu câ ta da-m' um cumpaheir'."—"Qui 'sta lá?"—"E 'nha ermum. Se bu promete-m' cuma bu câ tâ matal, 'm ta mostrâ bu êle."—"Se 'm tem coraçaõ di matal, anton 'm tem coraçaõ di matâ bu." Anton Antoni par'cê. Ele fica mu't' contente cu êle. Ele pidil pa' êle 'stâ cu ê's. Antoni f'ra cuma 'inda êle tem qui ólha sê irman' ma's nóba. Ele saí ta bai. Sê cunhad' dal um scama di peixe. Ele f'ral pa' êle chuma pa' êle oqui êle mestê ajuda.

Ele pidi sê sapat' pa' pôl na casa di sê irman' ma's nóba. Sê irman' f'ral, "Câ bu 'sta 'li, pamode se 'nha marid' achâ bu 'li, êle tâ matâ bu." Ele f'ral, "'M tâ pô 'nha chapé, êle câ ta olha-m'." Meia hóra dipous casa bira tâ tremê, pédra ta rachâ. Quant' êle chiga, êle janta. Quant' êle caba jantâ, êle bira ta bai. Sê mulh' f'ral, "Cu tudo esse ano qui nu casâ, nunca bu câ 'sta comi dois hóra de cada bez."—"'M câ podê 'sta, pamode 'nha incantament' câ justâ 'inda." Ele f'ral, "Pamode bu câ ta da-'m um cumpanheir'?"—"Qui 'sta lá?"—"Se bu promete-m' 'ma bu câ ta matal, 'm tâ mostrabu êle."—"Se 'm tem coraçaõ di matal, anton 'm tem coraçaõ di matâ bu." Antoni t'ra sê chapé, êle par'ce. Ele fica mu't' contente. Ele saí ta bai. Sê cunhad' dal um cor'.

Rapaz pidi sê sapat' pa' pôl na porta di ma's bonita cára qui tem na mund'. Quant' êle chiga lá, êle pidil pa' êle câ 'sta lá, pamode di diabo qui êle mora cu êle tâ matal. Esse diabo furtaba êle di casa di sê pai, quant' éra minino.

Antoni f'ral, "Purgunta diabo p'undi qui sê bida 'sta." Quant' diabo bem casa, êle purguntal p'undi sê bida 'sta. Ele inganal, f'ral cuma êle 'sta na baranda. Antoni câ tem cuma é 'sim. Ele f'ra minina pa' pô pranta na baranda, pa' êle agual cinc', seis bez por dia. Diabo ólhal só ta aguâ 'quêle pranta tant' qui êle câ tem nin hóra di comê. Ele purguntal pamode êle ta aguâ 'quêle pranta tant'. "'M sta agual pamode bu f'ra-m' cuma bu bida 'sta 'li n'esse baranda." Diabo bira ta ri. Ele f'ral, "Agór' 'm ta f'rabo cert' p'undi 'nha bida 'sta. 'Nha bida 'sta dent' d'um obo qui 'sta dent' d'um pomba qui 'sta dent' d'um arca di ferr' qui 'sta dent' d'um arca di pó na fund' di mar. Undi qui se algum toca na arca, 'm tâ doecê. Undi qui se algum t'ra 'quêle obo êle quebral na 'nha rost', 'm ta morr', e se êle quebral na out'o logar qualquer, 'm ta fica doente pa' sempre, mas 'm câ ta morr'." Antoni oubi esse conberço tudo. Ele ba pa' beira mar undi êle t'ra sê scama di peixe. Ele pidil pa' êle trazel arca qui 'sta na fund' di mar. Peixe trazel arca pa' terr'. Diabo doece. Carpinte'r' qui Antoni manda busca câ é capas di abri 'quêle arca. Ele t'ra sê cor', êle f'ral pa' êle 'judal abri 'quêle arca. Cor' bira um boi. Ele da um maráda na 'quêle arca, êle abril. Pomba saí, êle bua. Antoni t'ra sê penna. Ele pidi rei de pássar, pa' 'judal. Rei di pássar' bua tras di pomba. Ele pegal, êle trazê Antoni.

Ele mata pomba. Ele t'ra obo. Ele lebal pa' casa di diabo. Antoni purguntal, "P'undi bu bida?" Ele respondel, "Na palma di bu mon." Entaõ Antoni quebra obo na sê testa. Ele matal. Ele casa cu esse rapariga. Ele lebal pa' sê terr' e sê familia. E ê's vivi muit' contente até hoje.

74.

Era um home' cu um mulh', ê's temba um filh' nom' Anton. Sê ma' crial fichad', nunca êle câ olh' luz. Um noute' êle sunh' cuma um raparig' passâl lenç' branc' 'riba di rost'. Ele cord', êle câ olh' ninguem. Ele f'râ sê ma' cusa qui êle sunh'. Sê ma' f'ral, "Clar' cusa qui bu sunh', 'nha filh', bu sunh' cu cusa incantad'." Pass' ums dia, êle sunh' outro bez o mesm' sunh', êle torn' f'râ sê ma'. Sê ma' f'ral, "'Nha filh', bu sunh' cu um raparig' qui morr' na torr' di lua cu sê pá'." Ele bira ta cu'dâ cumo qui êle ta ba pa' torr' di lua. Ele saí ta and'. Na mei' de um chad' êle 'contra cu agia, forming', leon, e pomb' ta hareng' na partilh' di um boi. Ele rapart' ê's êle. Agia f'ral, "P'und' qui bu 'sta afrontad', chum' pa' mi, 'O agia qui ta buâ sét' milh' câ ta cans' nim câ tâ suâ.'" Forming' f'ral, "P'und' qui bu esta afrontad', chuma pa' mi, 'O forming' qui tâ bâ punde qui ninguem câ ta sabê.'" Leon f'ral, "P'und' qui bu 'sta afrontad', bu chum' pa' mi, 'O leon, rei di 'limaria!' 'M tâ balê bu." Pomb' f'ral, "Pund' qui bu 'sta afrontad', bu chum' pa' mi, 'O pomb' qui ta buâ séte milh' sim cans' nim suâ.' 'M tâ balê bu."

Ele ba, bâ, ba; êle chiga n'um cabo qui êle câ sab' cus' qui êle ta fazê. Anton êle chuma,

"Ai ai! di mi, um agia
Qui ta buâ séte milh' sim cans' nim suâ."

Ele bira um agia, êle bua séte milh' sim cans' nim sua. Ele chiga na cas' di Ma' di Bent'. Ma' di Bent' f'ral, "Bom dia, 'nh' net'!"—"Bom dia, 'nh' don'!" Ma' di Bent' f'ral, "Cumo bu bem 'li, cabo qui ninguem câ bem 'li nunc'? 'Nh' filh' é mu't' mao." Ele f'ral, "'M 'sta jobê um raparig' qui morr' na torr' di lua." E's oubi rabuliç' ta bem ta quebrâ arbe, ta bem éra Bent' qui 'sta bem cas'. Quant' êle chiga, êle f'ra, "'Nh' ma', sangue real cheira-m' 'li."—"Nañ, bu câ cheira sangue real, pamod' n'um criatur' câ bem 'li." Rapaz anton chum'; êle f'râ,

"Ai ai! di me, um forming'
Qui tâ bá p'unde ninguem câ tâ sabe."

Ele bira um forming'. Ele 'ngacha na rach' di port'. Bent' f'râ, "'Nh' ma', 'nh' da-m' bibe, 'm 'sta cu sêd'. Da-m' comê, 'm 'sta cu fome. Da-m' 'nha canhote, 'm querê fum'. 'M benta pa' tud' arbe, pa' tud' cas', e pa' tud' mund'. 'M 'sta cansad'." Bent' bibê, êle comê, êle fumâ, êle deitâ. Sê ma' f'ral, "'Xa-me purguntab' um cus'. Bu con'xê [conhecer] caminh' di torr' di lua?"—"'M bem di lá cus' di um minut'. Quemqui tâ bá lá, êle tem qui pass' habitante di lua." Dipous Bent' saí ta bentâ out'o bez, pa' êle benta tud' mund'.

Rapaz chum' pa' Pomb'; êle f'ra,

"Ai ai! di me, pomb'
Qui tâ buâ séte milh' sim cans' nim suâ."

Ele bira um pomb'. Ele bua, bua toqui êle ba chiga na habitante di lua. Ele olh' torr' di lua. Ele bua na janéll'; êle chum' pa' forming'.

"Ai ai! di me, forming'
Qui tâ bá p'und' qui ninguem câ tâ sabe."

Ele bira um forming'. Ele ba d'reito di quart' di raparig'. Ele f'ra,

"Ai ai! di me, Anton."

Quant' êle f'ra, êle bira um rapaz. Raparig' purguntal, "Cusa qui bu bem fazê 'li?" Ele raspondel, "'M bem tumab pa' bu cas' cumi."—"'M câ ta cas' cu bó. 'Nh' pa' câ ta dixa-m'."—"Se câ tem n'um out'o raméd', 'm ta t'ra bu pa' bida. Bai bu purgunt' bu pa' undi que sê bida." Ele chuma pa' forming',

"Ai ai! di mi, um forming'
Qui tâ bá und' qui ninguem câ tâ sabe."

Ele ba di baixo di cama di home'. Raparig' bem, êle purgunt' sê pa', "'Nh' pa', und' que bida di nh'?" Pa' f'ral, "Pamodi bu purgunta-m'? E pa' algum diab'ura."—"Não, é só 'm querê sabê." Ele f'ral, "'Nh' bid' 'sta dent' di barig' d'um porca na 'nh' jardim. Dent' di barig' disse porc' 'sta um obo. Dent' disse obo 'sta 'nh' bid'." Dipous rapaz f'ra,

"Ai ai! di mi, um rapaz."

Ele bira um rapaz. Ele ba pa' quart' di raparig'. Ele f'ral, "Agó' 'm tâ bá mat' 'quêle porc'."

"Ai, ai! di mi, um agia
Qui ta bua séte milh' sim cans' nim suâ."

Ele bira agia. Ele bua pa' jardim di 'quêle home'. Ele briga cu 'quêle porc', êle câ pode cu êle'. Anton êle chuma pa' leon; êle f'ra,

"Ai ai! di mi, um leon,
Rei di animal."

Ele bira um leon. Ele briga cu porc'. Sima êle ta brigâ, home' bira doente. Quant' ma's êle 'çouta porc', home' bira ma's doente. Finalment' êle mat' porc', êle abril, êle t'ra 'quêle obo, êle quebrâ, home' morr'. Rapaz chuma pa' pomb'; êle f'ra,

"Ai ai! di mi, um pomb'.
Qui ta buâ séte milh' sim cans' nim suâ."

Ele bira um pomb'. Ele bua pa' janél' di torr', und' êle bira um forming', êle entr pa' dent'. Cas' 'stab cobert' di pret'. E's interr' home'. Rapaz cas' cu esse raparig'. Ele bira rei di' habitante de lua, e raparig' bira raính'.

75.

Temba um mulh' nome Adraga Juliana. Era ma's bonita mulh' qui temba na mund'. Temb' um filh' di rei. Ele temba um criad' qui cria junt' cu êle, nome Pedr'. Pedr' cu Prince creba cumpanheir' sima dous ermum. Um noute Prince sunha cu Adraga Juliana. Out'o dia ê's lebal almuça, êle câ almuça. E's lebal jantâ', e' câ jantâ. E's lebal ciâ, ê' câ ciâ. Pedr' purguntal cusa qui êle tem. Prince respondel, "Honte noute 'm sunha cu Adraga Juliana. 'M câ sabê undi qui'm ta achal." Pedr' respondel, "Nu ta saí pa' mund', nu ta jobel toqui nu achal." E's saí, ê's anda toqui ê's chiga na um uncrusada. Pedr' ba pa' um caminh'; Prince ba pa' out'o. Na dous dia Prince 'ncontra cu Adraga Juliana. Ele bira pa' tras pa' 'quêle uncrusada unde qui êle 'ncontra cu' Pedr' ta esperal. Prince f'râ Pedr', "Esse é 'nha mulh' qui 'm tâ casâ cu êle."

E's tuma caminh' ta bem pa' tras. Na sês caminh', ê's deita na pé di um pinheral. Pedr' fica cordad'. Meia noite bem ta passa um pass', asa na mar, asa na serr'. Prince cu Adraga Juliana ta drumi, Pedr' cordad'. Ele oubi pass' qui f'ra, "'Manhã na sês caminh' ê's ta passa na um latad' di uba cu cach' madur'. Se Adraga Juliana comêl, êle ta morrê. Quemqui oubil, contal, êle ta bira pédra malba 'té doelh'." Pass' bua, êle ba, êle torna bem; êle f'râ, "Na sês caminh' ê's ta 'ncontra cu um pé di mançaseira cu mançã tam madur'. Se Adraga Juliana comêl, êle ta morrê. Quemqui oubil, êle contal, êle ta bira pédra malba 'té centura." Pass' bua, êle ba, êle torna bem; êle f'ra, "'Manhã na sês caminh' ê's ta 'ncontrâ cu um fonte di agu' tam clar'. Se Adraga Juliana bibêl, êle ta morrê. Quemqui oubil, êle contal, êle ta bira pédra malba 'té piscoç'. Se êle 'scapa desse, na dia di sê casament' ta bem um bich' ta deita baix' di cama, ta matal cu sê marid'." Pedr' oubi esse tud', ma' êle câ f'ra ê's n'um cusa. E's labanta, ê's tuma caminh', Prince cu Adraga Juliana montad' junt', Pedr' êle só. E's bem ta passa na um latad' di uba cu cach' madur'. Adraga Juliana f'râ, "O qui uba tam madur'! Da-m' um cach'." Prince bira pa' êle dixê. Pedr' f'ral pa' dixe, "Nhôs que dous, 'xa-m' dixê, mi qu'é um." Ele ba, êle 'panha um cach' di ma's mofin' qui 'staba lá. Ele trazê Juliana. Juliana f'ral, "Esse me câ mestel."

E's bai, bai, bai. E's 'contra cu um pé di mançãseira cu mançã tam madur'. Adraga Juliana f'râ, "O qui mançã tam madur'! Da-m' um." Prince bira pa' êle dixê. Pedr' f'ral pa' dixê. "Nhôs que dous, 'xa-m' dixê, mi qu'é um." Ele ba, êle 'panha um mançã ma's mofin' qui 'staba lá. Ele traze Juliana. Juliana negal. Ele f'ral, "'M câ mestel." Ele f'ra Prince, "Bu f'ra 'ma Pedr' é bu amig', ma' 'm câ tem. Spia cu tud' 'quêle mançã madur', êle traze-m' di ma's mofin' qui 'stâ lá."

E's bai, bai, bai. E's chiga na um fonte di agu' tam clar'. Adraga Juliana f'râ, "O qui agu' tam clar'! Da-m' bibê." Prince bira pa' êle dixê pa' êle bâ 'panhal. Pedr' f'ral pa' dixê. "Nhôs qu'é dous, 'xa-m' dixê, me qu'é um." Ele ba, êle unborria 'quêle agu'. Ele traze um agu' tam 'borriad' na carman. Juliana negal.

Quant' ê's chiga casa, ê's ba casa, ma' Pedr' câ unporta mu't' cu ba pa' casament'. Ele fica na casa, êle mola sê 'spada. Prince fica sintid'; êle f'ra, "Pedr', bu 'sta fazê sima qui bu câ querê pa' 'm casâ." Pedr' respondel, "Não, é câ 'sim. 'M 'judâ bu 'ranja mulh', ma's tarde bu tâ 'juda-m' tambê'." Dia di casament' pal' manhã, Pedr' fica na casa, êle fazê cuma êle 'sta doente. Quant' ê's ba pa' 'grexa, êle po sê 'spad' baix' di cama di noiba. Quant' ê's bem casa, ê's ba deita, ê's drumi, Pedr' fica cordad'. Meia noute êle sinti chon balança tres bez, bich' par'çe cu sê bôca raganhad' pa' mata ê's tud' dous. Pedr' 'panha sê 'spad', êle corta bich' cabeça. Um pingo di sangue bua, caí na rost' di Juliana. Pedr' f'râ sê pessõa, "Si 'm ba t'ral êle cu pont' di 'spad', êle pode cordâ, 'spada firil. 'M ta lembel êle cu lingua." Ele ba lembel; Juliana spanta, êle grita. Ele f'râ Prince, "Olha bem qui 'm f'râ bu. Pedr' câ bu amig'. Spia cusa qui êle 'sta tras di fazenu!"

Prince manda f'râ sê pa' cusa qui Pedr' 'staba tras di fazêl quêle assim rei da ordi pa' mandâ Pedr' pa' inforca. Pedr' pidi rei pa' manda chuma padri pa' êle confessâ ante' qui êle morre. Rei manda chuma padre. Quant' qui padre bem, Pedr' bira ta confessa. Ele f'ra, "Um noute na nosse caminh' Prince cu Juliana deita ta drumi, 'm fica cordad'. Meia noute bem ta passa um pass', asa na mar, asa na serr'. Pass' f'ra, ''Manhã na sês caminh' ê's ta 'contrâ cu um latad' di uba tam madur'. 'Quêle qui comel êle ta morr'. Quemqui oubil, êle conta, êle ta bira pédra malba 'té duelh'.' Quant' nu bem, prince bira pa' êle dixê pa' êle ba 'panhal. 'M ba 'panhal. 'M 'panha um ma's mofin', Adraga Juliana câ mestel. Ele bótal." Pedr' bira pédra malba 'té duelh'. Ele f'ra, "Nu bem ta passa na um pé di manc'e'ra madur'. Prince bira pa' êle ba 'panhal. 'M ba 'panhal. Mim 'panha um ma's mofin' qui 'staba lá, 'm trazel. Adraga câ mestel, êle furial." Pedr' bira pédra malba 'té centura. "Nu bem ta passa na um font' di agu' tam clar', Adraga Juliana pidi bibê. Prince bira pa' êle ba 'panhal. 'M ba 'panhal. Mim unborria agu'. Quant' 'm trazel, Adraga Juliana câ mestel, êle bótal pamode 'staba 'li dous cop' prindad' na arbi, um di ouro, out'o di buli. 'M 'panha 'quêle di buli qui fazel câ mestel." Ele bira pédr' malba 'té piscoç'. "Quant' nu chiga casa, 'm mola 'nha 'spada, 'm câ fazê mu't' cas' cu casament'. Prince sinti diferença. Ele f'ra, 'Pedr', bu par'cê cuma bu câ gostâ pa' 'm casâ,' qui 'm f'ral, 'Não, é câ 'sim. 'M 'judâ bu 'ranja mulh', ma's tard' bu ta 'juda-m' tambê'.' 'M molâ 'nha 'spada. 'M pô baix' di cama pa' 'm matâ 'quêle bicha qui ta bem matâ nhôs tud' dous. Nhôs deita ta drumi. Meia noute quant' qui bicha bem, 'm cortal cabeça. Um pingo di sangue bua, êle caí Adraga Juliana na rost'. 'M cu'da pa' 'm ba t'ral êle cu ponta di 'spada, êle pode spanta, êle firi. 'M ba lembel êle, êle corda." Ele bira pédra malba 'té cabeça. Sima êle bira ta contal qui êle bira pédra malba 'té doelh', padre f'ral pa' êle câ f'ra ma's. Ele f'ra, "Cusa qui é um home' 'té doelh' di pédra di lá pa' 'riba de arguem?" Ele contal tudu, toqui justa.

Prince saí, êle ba ca' saib'. Ele purguntal cusa qui é capaz di bira Pedr' arguem. Saib' f'ral, "Unico cusa qui ta biral é sangue di bu prumer' filh'. Bu ta cortal piscoç' bu para sangue na tijela, bu ta laba 'quêle pédra cu êle, êle ta bira arguem." Prince bem casa, êle f'ra sê mulh'. Mulh' néga mata sê filh'. Prince f'ral, "Nu tem pa' matal. Pedr' é nosse milhor amig'. Deus da-m' esse minin', êle pode danu out'o. Ma' amig' sima Pedr', nu câ tâ achal." Quant' minin' nece, Prince cortal piscoç'. Ele para sangue na um tijela. Ele bóta corp' n'um quart'. Ele ba labâ 'quêle pédra cu sangue. Pedra bira arguem. Se Pedr' éra bonit', agó' me qui êle bira bonit'. E's fazê fésta pa' tres dia. Dent' desse tres dia ê's disquice di minin'. Quant ê's lembra, ê's ba pa' port' di quart' unde qui ê's bóta 'quêle corp' pa' ê's ba unterr'. Quant' ê's chiga na porta, Prince f'ra sê mulh' pa' abri porta. Mulh' f'ral, "Abril bó." E's oubi vos f'ra dent' di quart', "En tud' cas' um di nhôs abri porta, pamod' 'm 'sta cu fome. 'M tem tres dia sim come." Dipous anton ê's faze out'o késta pa' trinta dia, tam contente qui ê's salba tud' dous, minin' e amig'.

75 (*a*).

Era um rei tinha um filh' principe. Dia qui principe casa, sê primo tambê' t'ra um mulhê' di casa. Dia qui mulhê' di prince discansa, mulhê' di primo discansa tambê'. Esse dous minin's ê's pôl dent'o d'um casa. Um nome Principe, out'o nome Bons Amigo. Um noite Principe sunha cu Juliana 'cantad'. E' câ come, ê' câ bibe. Ele f'ra cuma êle câ ta comê, êle câ ta bibê na 'mente ê' câ olhal. Sê dono f'ral pa' êle come, êle ta dixal olhal. Ele dal um garafa di aze't' doce cu um nabi' di vapor pa' êle correl toqui dal na bontade pa' êle basâ 'quêle aze't'. Ele corre séte dia. Na dia di nobe séte hóra êle 'panha 'quêle garafa, êle basa na mar. 'Sim qui garafa seca, êle 'staba na doca, junto di casa di minina. Dipois êle bem cu minina. Tarde êle f'ra Bom Amigo pa' 'panha ferro pamodi êle 'sta cu sono, êle câ drumi dous noite. Quant' chiga noite caí dous pass', um na proa, um na popa. Passa' f'ra 'quêle out'o passa', "Cu tanto gosto qui principe sata ba cu nosse erman', êle câ ta gosal." Ele f'ral, "Pamodi?"—"Pamodi dia qui êle ta entra na porton di casa di rei, bicha manso di rei tâ spantâ cu êle. Ele ta matal só si par'cê um arguem qui matal. Ele ta 'scapâ; ma' qemqui oubi esse conto, êle contal, êle ta birâ pédra malba." Out'o noite 'quêle pass'os torna, caí, êle f'ral, "'Nha ermum, cusa qui 'm f'râ bó?" Ele f'ral, "Cusa qui bu f'ra-m?"—"'M f'rabo 'ma êle câ ta gosâ noss' erman', pamodi êle tâ pari di séte mez, êle tâ f'râ 'ma é câ sê filho, e qemqui oubi, êle conta, êle ta bira pédra malba." Pass' bua, êle ba sê caminh'.

Quant' ê's chiga, êle mata 'quêle bicha. E's câ fica sabe pamodi ê's f'ra 'ma é invej'. Bem mulhê' pari di séte mez. Principe f'ra cuma é câ sê filh', é filh' di sê Bons Amigo. Anton Bons Amigo bira ta contâ. Ele f'ra tudo quanto sê passou com respeito aos passaros e êle virou pédra malba di pé 'té doelho, 'té bico, 'té cabeça. Dipois êle 'sta mu't' infadado. Ele ba faze nogocio. Bom nogocio, e êle trazé dineir' cheio. Ele ba olha saib'. Ele bira tâ contâ saib' ruspeto di sê mulhê'. Saib' f'ra cuma si êle querê sê amigo tâ regesti pa' êle 'panhâ um gato préto, pa' êle t'ral um penna na rabo, pa' êle 'panha dous prato branco, pa' êle matâ, dipois pa' ê's pegâ minin' pa' cortâ junta pa' junta, pa' ê's pô cara n'um prato, sangui na out'o, ultimo padaç' qui fica caí 'riba di pédra discobri pé di Bons Amigo. E's umbrulhal na um lançol, pô dent'o d'um quarto. E's ba 'fregâ sangue na pédra cu esse penna, Bons Amigo registi; ê's com'ça balhâ, pa' sais mez. Dipois di sais mez ê's dibirti, ê's f'ra, "'M ba 'nterra noss' filh' qui morre honti." Quant' ê's abri porta di quarto, ê's acha minin' ta brincâ cu tudo flôr. Esse flôr é qui ê's t'ra simente qui dá hoje tudo ramo qui tem na mundo.

76.

Era dous amigo, um rico, out'o prob'. P'und' qui fór' qui Amigo Ric' ba, êle tâ lebâ sê amigo prob' cu êle. Um dia 'contice qui êle ba montiâ êle só. Ele bem ta pass' n'um casa; êle oubi vóz frâ, "Adraga Juliana, Adraga Juliana, bóta bu cabel', m' tâ ba pa' 'riba!" Amigo Ric' spia pa' tud' cab', êle câ olhâ n'um maneira di alcançâ 'quêle janél' naquêle casa. Ele ba casa; êle f'ra sê amigo prob', "Amigo Prob', 'm acha um cusa qui 'm ta ba achal pa' nós dous." Ele ba pa' tras pa' 'quêle casa. Ele chuma, "Adraga Juliana, Adraga Juliana, bóta bu cabeleira, 'm ta subi pa' 'riba!" Rapariga câ spia na janél', êle bóta sê cabel' p'ra baixo, sima êle ta botal pa' sê ma'. Ele subi pa' 'riba. Ele brinca cu rapariga. Sima êle brinca, êle puxal um fio di cabel'. Quant' sê ma' bem, êle conta sê filh' cabel', sima êle 'custuma ta contal. Ele acha um fim falt'. Ele f'râ, "Filh', um fio di bu cabel' 'sta falt'." Filh' raspondel, "'M 'staba ta brincâ cu 'nha gatinh', êle puxa-m' um fim di 'nha cabel'." Ma' mata 'quêle gatinh'. Out'o dia Amigo Ric' bem out'o bez; êle chuma, "Adraga Juliana, Adraga Juliana, bóta baix' bu cabeleira, 'm ta subi pa' 'riba!" Sima êle brinca cu êle, êle puxal outrum fim di cabel'. Rapariga f'ral, "Cusa qui'm ta fazê? 'Nha ma' f'ra-m' sê êle acha ma's um 'nha cabel' falt', êle ta matâ-m'." Ele f'ral, "Ba comi." Ele f'ral, "Não, 'm tem um litonsinh' 'li. Oqui êle purgunta-m', 'm ta f'ral cuma 'nha litonsinh' qui puxa-m' êle." Quant' sê ma' bem, êle contal sê cabel'. Ele acha outrum fio falt'. Filha f'ral, "'M 'stab tâ brincâ cu 'nha litonsinh'. Ele puxa-m' êle." Out'o dia Amigo Ric' f'ra sê amig' prob' pa' cumpanhal 'té 'quêle casa. Quant' ê's chiga, Amig' Ric' f'râ, "Adraga Juliana, Adraga Juliana, bóta bu cabaleira, 'm ta subi pa' 'riba!" Ele bóta, êle subi pa' 'riba. Sima êle brinca cu êle, êle puxal outrum fim di cabel'. Rapariga câ sabê cusa qui êle ta f'ral na êle, êle câ sabê cusa qui êle tâ f'râ sê ma'. Ele fugi cu êle. Quant' sê ma' bem êle chuma; ninguem câ raspondel. Dipois sê ma' pidel praga: "Ei 'nha filh'! tâ bâ passa n'um lagôa d'agu' tam clar', se êle bibêl, êle ta rabentâ sima bidro. Quemqui oubi esse, êle contal, ta birâ pédra malba 'té doelh'. Se êle 'scapâ disse, êle tâ ba passâ na um laranjeira. Se êle come laranja, êle ta quebra sima bidro. Quemqui oubi esse, êle conta, êle ta birâ pédra malba 'té centura. Se êle 'scapa desse oqui êle chiga casa, casa ta rombâ na ê's dous e tâ matâ ê's. Quemqui oubi esse, êle contal, êle ta bira pédra malba 'té piscoç'! Se ê's escapâ desse, na noite de sês casament' bicha ta matâ ê's tud' dous. Quemqui oubi esse, êle contal, êle ta birâ pédra malba 'té cabeça."

N'esse temp' ê's tres anda toqui ê's bem chiga n'um arbe und' qui Juliana cu Amigo Ric' deita ta drumi. Amig' Prob' fica cordad' ta gardas. Me'a noite um hóra dous pass' bem ta passa. Um f'ra, "Boa noite, Comadre!" 'Quêle out'o raspond', "Boa noite, Comadre! Qui nobidade?" Ele raspondel, "Nobidad' é câ bum."—"Cusa é?" E Amigo Prob' 'stab ta sacuta [escutar]. Pass' f'râ 'quêle out'o, "Nobidade é Juliana ma' pô esse praga na êle. 'Ei 'nha filha! qui bu ba ta pass' na um lagôa d'agu' tam clar', qui se êle bibêl, êle tâ rabentâ sima bidro. Quemqui oubi esse, êle contal, êle tâ birâ pédra malba, 'té doelh'. Se êle 'scapa disse, êle tâ bâ chiga n'um laranjeira cu laranja tam maduro, quemqui comêl, êle ta rabentâ sima bidro. Quemqui oubil, êle contal, êle tâ birâ pédra malba 'té centur'. S'êle 'scapa desse, dia qui êle ta chigâ casa, casa tâ rombâ na ê's tud' dous e tâ matas. Quemqui oubi esse, êle contal, êle ta birâ pédra malba 'té piscoç'. Se ê's 'scapa disse, qui dia di sês casament', noite, ta bem um bicha qui tâ matâ ê's tud' dous. Quemqui oubi esse, êle contal, êle ta birâ pédra malba 'té cabeç'." Amigo Prob' oubi esse tud'. Ele f'ra, "Cusa qui 'm ta faze pa-m' salb' ê's tud' dous?" Quant' ê's cordâ, ê's f'râ Amigo Prob', "Agó' bu tâ montâ, bu ta dixa-m' ba cu pé." Ele rasponde, "Não, pa' n'um cusa disse mund'. 'M tâ sirbi nhôs toqui nu chiga casa." E's saí tâ bâ; na caminh' Juliana olh' um lagôa d'agu' tam claro. Ele f'râ, "O, ja 'm tem sêde!" Amigo Ric' bira tâ bá pa' êle bâ 'panhâ agu'. Amigo Prob' f'ral, "Se pa' bâ nhôs que é dous 'xa-m' ba, mi' qu'é um." Ele ba, êle unborria 'quêle agu', êle trazêl agu' unborriad' chê' di dondon. Ele f'râ, "'M câ mestê esse agu'." E's ba, ba, ba; ê's chiga na laranjeira cu laranja tam madur'. Amigo Ric' bira pa' êle ba 'panha laranja pa' Juliana. Amig' Prob' f'ral, "Dixa-m' ba! mi' é ma's facé pa' m' qui 'sta cu pé di qui nhôs qui 'sta montad'." Ele ba, êle 'panha um laranja berde e ma's mofin' qui 'staba lá; êle trazê Juliana. Ele f'râ, "Botal na chon. 'M câ mestel. Cu tanto laranja madur' e bonit' qui 'sta lá êle ba traze-m' di ma's mofin'." E's ba. Quant' ê's 'sta pert' di casa, Amigo Prob' f'ra ê's, "Nhôs 'spéra 'li. 'M tâ bâ pa' diante, 'm tâ bâ olha se casa 'sta pront' pa' nhôs." Ele ba; êle f'ra rei, "Se bu querê olhâ bu filh' cu bida, bu romba esse casa, bu torna fazel na quat' hóra." (Casa temb' qui romb' d'um bez na conta di prago.) Rei romb' 'quêle casa, êle torna fazel na quat' hóra. Quant' ê's chiga casa, Amig' Ric' f'râ Amig' Prob', "Juliana é noss' irmum, nim mi' nim bó câ ta casâ cu êle. Oqui nu bâ pa' fóra, nu tâ dixal ta cosinh' pa' nós." Amig' Prob' f'ral, "Não, casa cu êle. Mim tâ sirba nhôs di criad'." E's ba casa. Amig' Prob' 'panha sê 'spad', êle 'molal tant', e pa' fim cuma pa' costa qui mosca ta caí n'êle êle ta sapal in dous. Pa' dous an' êle fica ta gardâs, e ta bisiâ bicha. Bem, um noite quant' sês filh' ja tem idade d'um an', Amig' Prob' sinti um cusa ta bem entrâ pa' janélla. Era 'quêle bicha. Ele 'panh' sê 'spada, êle cortal cabeç'. Um ping' di sangue pinga Juliana na rost'. Amig' Prob' f'ra, "Ele câ débe cordâ cu 'quêle sangue na rost'." Ele f'râ, "Si 'm ba t'ral êle cu pont' di 'nha 'spad', êle pod' spantâ, êle firi, 'm ta lembel cu lingua." Ele bira pa' êle lembel. Juliana corda, êle ólha Amigo Prob', êle grita; êle f'ra Amig' Ric', "Olha Amig' Prob' saqued' cu 'spada na mon!" Amig' Rico f'ral, "Amig' Prob', bó é falç'. 'M frab' cuma ninhum di nós câ ta casa cu êle, nu ta fazeba êle noss' irmum, bu insisti pa' 'm casâ cu êle, agór' bu bem matano nós tud' dous." Amig' Prob' f'râ, "Amig' Ric', câ bu da raib'! 'M tâ contab' tud' ruspeto. Bu lembra noite qui bu saí cu

Juliana?”—“Sim, ’m lembra.”—“Bu lembra di noite qui bu deita baix’ di arbi?”—“Sim, ’m lembra.”—“’Quêle noite bem ta passa dous pass’; um f’ra ’quêle out’o, ‘Qui nobidade?’ ’Quêle out’o rasponde, ‘Má’ noba. Ma’ di Juliana pedil um praga. “Ei ’nha filha! bu ba cu gost’, ma’ oqui bu ta passâ um lagôa d’agu’ tam clar’, quemqui bibel, êle tâ rabentâ sima bidro. Quemqui oubil, êle contal, êle ta bira pédra malba ’té doelh’.”’” Amig’ Prob’ bira pédra malba ’té doelh’. Amig’ Ric’ pidi Amig’ Prob’ pa’ câ contâ ma’s. Amig’ Prob’ f’ral, “’M ta cabâ contal. Cusa qui é um home’ ’té doelh’ di pédra, di lá pa’ ’riba di alguem? Ele f’ra, ‘Se êle ’scapa desse, êle ta ba chiga na um pé di larangeira tam madur’, quemqui comêl, êle ta rabanta sima bidro. Quemqui oubil, êle contal, êle ta bira pédra malba ’té centura.’” Ele bira pédra ’té centura. Amig’ Ric’ pidil, “Câ bu contal, fica sima bu ’sta, o meno ’m tem bó pa’ ’m conberça cu êle!” Amig’ Prob’ raspondel, “’M ta cabâ contal. Dixa-m’ bira pédra ou home’.” Ele contin’a caba contal. Ele f’râ, “Se êle ’scapa disse, oqui êle chiga casa, casa ta romba na ê’s, ta matâ’ ê’s tud’ dous. Quemqui oubi, êle contal, êle ta bira pédra malba ’té piscoç’.” Ele bira pédra malba ’té piscoç’. “‘E se êle ’scapa desse, dia di sês casament’, noite, ta bem um bicha tâ matâ ê’s tud’ dous. Quemqui oubi, êle contal, êle ta birâ pédra ’té cabeç’.’ Bicha bem, m’ matal, um pingo di sangue bua, caí Juliana na rost’. ’M bira pa-m’ bâ t’ral êle cu ponta di ’nha ’spada. ’M cu’da êle pode spantâ, êle firil, ’m lembel êle cu ’nha lingua. Bu corda, bu acha-m’ ’li.” Cu esse palabra, Amig’ Prob’ bira pédra malba ’té cabeç’.

E’s pôl saqued’, um fegura di pédra, na porta’ di rua. Tudo pal’manh’ oqui ê’s labanta, ante qui ê’s labâ ou comê, ê’s tâ bâ sê diante’, ê’s ta ’sintâ, ta chorâ. Tudo pal’manh’ ê’s fazê ’sim pa’ doze an’. Depois um pal’manh’ ê’s ’sta lá tâ chorâ, bem ta passâ um passadinha. Passadinha canta, êle purguntal cusa qui êle ’sta chorâ? Amig’ Ric’ f’ra Passadinha, “Esse fegura di pédra é ’nha milh’ amig’ qui ’m tem. ’M tem pa’ choral tud’ pal’manh’ toqui ’m morre.” Passadinh’ f’ral, “Isse é câ nad’. ’Panh’ bu filh’, bu cortal cabeç’ fóra. Bu dixa sê sangue corre ’riba disse pédra, bu tâ olhâ bu amig’ outro bez sima êle éra im carne.” Amig’ Ric’ ba, êle f’râ sê mulh’ cusa qui Passadinha f’ral. Mulh’ raspondel, “Matal dipressa qui bu pode. Nu ta podê tem out’o filh’, ma’ nu câ tâ tem out’o amig’ sima esse.” E’s ’panha minin’, ê’s cortal piscoç’. E’s dixa sangue corre ’riba diquêle fegura di pédra. Amig' Prob' bira home' sima êle éra out'o bez. E's faze fésta cu bailh' di alegria pa' tres dia. E's disquice di corpo di minin'. Quanto ê's lembra', ê's ba na quart' und' qui corp' di minin' 'staba pa' ba interral. Quanto ê's abri port', ê's ólha minin' saqued' lá bibo e bistido cu bistimenta di padre, pront' pa' ba dâ miss'.

Gardanap sinap.
Rati na caco.
Pardal ta tocâ biola.
'Nhô' Filip trosa [English, *trousers*] cortad'
Home' qui nunca câ negâ guerr'.
Terenden prob', simente goiaba.
Sapat' pa roch' 'baixo,
Dixa 'quêle grande corre, êle ba 'panhal.

77.

Era dous amig, um ric', out'o prob'. Um chumab Bonit', out'o, Fin' (fino) di Bonit'. E's éra compadre. Bonit' é prob', Fin' di Bonit' é ric'. Bonit' querê sproment' sê cumpa', Fin' di Bonit'. Fazê um forma di pédr' malb' 'té doelh', êle met' sê pé dent' d'êle. Ele f'râ Fin' di Bonit', "'M ta morr', 'm câ tem cuma bu ta 'juda-m'." Ele f'ral, "'M ta dá bu dinh' qui cust' pa' 'judâ bu." Bonit' f'ral, "Mat' bu filh'. Câ bu dixâ um ping' di sangue caí na chon, bu 'fregâ sangue na mi' quêle qui tâ cura-m'." Fin' di Bonit' f'ra sê mulh', "'M ta matâ nosse filh', pamô' nosse cumpa' 'sta doente, sangue di nosse minin' só qui é raméd' qui ta cural." Ele mata sê filh', êle pô na caxon, êle t'ra sangue, êle léba esse home'. Dipois êle pô sangue na pé di sê cumpa', êle ólhal ta milhor'. Bonit' f'ral, "Bu ca fazê d'reito matâ bu filh' pa' mi pamodi mi ja 'm dá home', ja 'm pass' 'nha bida. Ele sê bida 'ind' 'sta pa' bem."

Sima ê's bira ta conbersâ, ê's oubi vóz di minin' tâ chór'. Ali câ temba out'o minin'. "Cumod' nu oubi chôr' di minin'?" Fin' di Bonit' respondel, "E câ chôr' di minin'." Ma' Bonit' insiste. Fin' di Bonit' f'ral, "E bu doudiça." Ele respondel, "Cumpa', nu câ ta morâ junt'. 'M oubi minin' chôr', bu f'ra-m' cuma é 'nha doudiça. Nu câ ta morâ junt'." Ele f'ral, "Cumpa', 'ind um pouc' nhô conbers' ruspet' di 'nha doudiça, 'ind' nu mora junt'. Hoje 'm conbersa cu ruspet' di doidiça di nhô, já dâ raib'. E tal sêr pamode nhô é ric'."—"Cumpâ', si 'm dixába nhô naquêle terr' qui ê's 'staba tâ bâ matâ nhô, nhô câ tâ bem conbersab ruspet' di ’nha doudiça hoje.”—“Cumpa’, si ’m dixab’ nhô naquêle terr’ uncantad’, hoje nhô câ ’staba ’li. Esse mostra cuma dinheir’ sata pode fazê tud’ cusa.”—“Morte câ ma’s di qui mort’. Nhô salba-m’, ’m salba nhô. Nhô fazê ’quêle pa’ mi, ’m fazê nhô tambê’. ’M câ gost’ nhô da-m’ cu êle na car’.”—“’M tâ mund’ di casa di nhô. Si ’m débe, ’m tâ pagâ; si ’m câ debe, ’m câ tâ paga.” Fin’ di Bonit’ f’ral, “Si nhô tâ pagâ, nu tâ pagal junt’!” Ele insisti pa’ êle ba cu sê cumpa’ e amig’.

E’s bâ, bâ, bâ, toqui Fin’ di Bonit’ f’ral, “Cumpa’, ’m tem sêde.” Ele f’ral, “Nhô câ tene dinheir’ na algibeir’?”—“’Nhor, sim.”—“Nhô pô dinheir’ na bôc’, nhô olha si êle ta matâ nhô sêde.” E’s bâ, bâ, bâ, toqui Fin’ di Bonit’ f’ral, “Cumpa’, ’m tene fome.”—“Nhô tene dinheir’ di papel na algibe’r’?”—“Sim.”—“Nhô comel, nhô olh’ si êle tâ matâ nhô fome.” E’s bâ, bâ, bâ, Fin’ di Bonit’ f’ral, “Cumpa’, ’m ’sta cansad’.” Ele f’ral, “Nhô tene bastante dinheir’ na algibeir’?”—“’Nhor, sim.”—“Nhô tral, nhô olh’ si êle ta discansâ nhô.”

N’esse temp’ minin’ ja criâ toqui j’êle bira sabid’. Ele f’ra sê ma’, “’M ta saí tâ anda toqui acha ’nha pa’ cu ’nha padrinh’.” Ele bâ, bâ, bâ, toqui sed’ dal. Ele acha agu’, êle bibe. Ele ba, ba, ba, toqui fome dal. Ele chiga n’um casa, ê’s dal comê. Ele ba, ba, ba, toqui êle cansa. Ja ’staba noite sucur’ [escura], êle ’sinta na beira di caminh’. Ele oubi um vóz f’râ, “O Deus! ami ’li ’sim pa’ morre cu sêde cu fome cu bastante dinheir’ na ’nha algibeir’.” Out’o vóz f’râ, “Si bu temba fé, bu câ ta morreba.” Então minin’ ólha esse dous home’. E’s purguntal pundi qui êle ’sta bai. Minin’ f’ras, “’M ’sta bâ jobê ’nha pa’ cu ’nha padrinh’.”—“Bu câ tene dinheir’?” Ele respondel, “Não, ma’ desd’ qui ’m saí, ’m comê, ’m bibe.” Fin’ di Bonit’ f’ral, “’M tem dinheir’, ma’ ’m câ tem n’um cusa di comê nim di bibê.” Minin’ f’ral, “’M bem cu fé, ’m come e bibe. Si bu bemba cu fé, bó tambê’ bu tâ comê e bibê.” Bonit’ f’ral, “Ja nhô olha cusa qui ’m f’raba nhô? Dinheir’ é câ nad’. Si nhô débe, nhô ta pagâ. Si nhô câ débe, nhô câ ta pagâ.” Ele bira pa’ minin’, êle f’ral, “Esse é bu pa’, mi é bu padrinh’. ’M câ tem dinh’, ma’ ’m câ tene sêde, nim fome, nim cansad’. Ele tem bastante, ma’ êle tene sêde, fome, e cansado.” Dipois Flor di Bonit’ t’ra tudo dinheir’ qui êle temba na sê algibeir’. E’s tudo bira pa’ tras pa’ casa. Quant’ ê’s chiga casa, sê mulhê’ ’barçal, ’barça sê cumpa’ tambê’. Fin’ di Bonit’ ’sinta na beira di sê mulhê’, êle dixa sê cumpa’ ’sinta na sê beira tambê’. ’Ind’ hont’ ’m ba lá, ’m olha ê’s contente sima ê's éra. 'M ba lá pa-m' ba pagal um dibra qui 'm debel. Ele f'ra, "Dinheir'! Dinheir'! Se bu 'lumiâ [nomear] [1] dinheir' na 'nha casa, 'm ta matâ bu."

78.

Era um mulhê', êle temba dous filh',— um chumaba Constantina Milagre, out'o chumaba Manuel. Sês ma' morre. Manuel f'ra sê irman', "Bó bu 'sta na casa, mim ta ba pa' mund' jobê bida." Constantina dal um lenç' branc' qui temba 'screbed' n'êle, "Constantina; oqui êle chóra, chuba chóbe, oqui êle ri, sol saí; oqui êle pentiâ, mirasol basâ na chon; oqui êle laba sê mon, taínha ta basâ." Manuel saí tâ andâ. Ele ba chiga na out'o terra, na undi quêle acha trabalh' na casa di rei. Um dia êle' sta na quintal, êle t'ra sê lenç' branc' pa' êle limpâ rosto. Rei ólhal, êle purguntal cusa é 'quêle. "E lenç' branc' qui 'nha irman' da-m'."—"Qui nome é 'quêle na êle?"—"Constantina; oqui êle chóra, chuba chóbe; oqui êle ri, sol saí; oqui êle pentiâ, mirasol basâ na chon; oqui êle laba mon, taínha ta basâ." Esse rei era biub'. Ele f'ra Manuel, "Se bu irman' tem tud' esse milagre, trazel, 'm tâ casâ cu êle, 'm ta fazê bu ric'." Manuel f'ral, "'M tâ bâ buscal." Rei f'ral, "'M ta dâ bu qua't' nabi' di guerra pa' bu bâ buscal."—"Não, 'm querê só um nabi' pa' 'm trazel." Manuel ba casa; êle f'ra Constantina, "'Nha irman', nós é probi, mas ja 'm acha um marido pa' bó."—"Mu't' bem. Se bu f'ra, 'm ta ba cu bó."

Cu sê irman' êle léba tambê' sê madrinh' cu sê filha, Constancia. Sê madrinh' éra f'iticeira. Quant' ê's ja ba na mé' di mar, êle fazê nabi' parâ. Constantina' staba na cambra; Manuel, na léme. Ele chuma Constantina; êle f'ral, "Trabalha bu milagre, bu faze noss' nabi' corre!" Constantina purgunta, "Cusa qui 'nha 'rmum f'ra?" Sê madrinh' f'ral, "Ele f'râ pa' 'm cortâ bu um pérna pa' 'm botâ na mar."—"Se 'nha ermum f'râ, nhâ cortâ." Ele cortal, êle bóta na mar. Calma continua. Manuel chuma out'o bez; êle f'ra, "Constantina Milagre, trabalha bu milagre, bu fazê noss' nabi' corrê!" Constantina purgunta, "Cusa qui 'nha 'rmum f'râ?" Sê madrinha f'ral, "Ele f'râ pa' cortâ bu 'quêle out'o pérna pa' botâ na mar."—"Se 'nha 'rmum f'râ, nhâ cortâ." Manuel chuma out'o bez. Sê madrinh' f'ral, "Ele f'râ pa' 'm cortâ bu braç' dreita pa' botâ na mar." Ele chuma out'o bez. Madrinha f'ral, "Ele f'râ pa' 'm cortâ bu braç' 'squerda pa' 'm botâ na mar." Ele chuma out'o bez. Sê madrinha f'ral, "Ele f'ra pa' 'm botâ bu na mar."—"Se 'nha ermum f'râ, nhâ bota-m' na mar." Antes qui bótal êle t'ral tud' dous grão d'olho. Ele górda [guarda]. 'Sim qui Constantina 'sinta na mar, bento bira fabor, ê's ba chiga' terra. Manuel ba na cambra pa' êle ba f'râ Constantina pa' bisti pa' ê's ba pa' terr'. Ele purgunta, "Pundi Constantina?" Sê madrinh' f'ral, "Ele caí na mar. Nu câ f'râ bu, pa' bu câ fadigâ."—"O Deus! Cusa qui 'm ta fazê?" Sê contrat' cu rei é se êle trazê sê irman' êle ta casâ cu êle; se êle câ trazel, êle ta matal. Sê madrinha f'ral, "Esse é câ nada. Lebâ 'nha filha pa' êle casâ cu êle." Tambê' contrat' é pa' rei casa cu mulhê' qui Manuel trazê. Quant' rei ólha Constancia, êle câ gostâ d'êle. Ele éra feia. Rei f'ral, "Esse qu'é Constantina Milagre?"—"Sim, é Constantina Milagre." Rei f'ral, "Constantina Milagre, chóra." Constancia respondel, "'M câ sabê chorâ."—"Constantina Milagre, ri."—"'M câ sabe ri."—"Constantina Milagre, pentia bu cabe'l'."—"'M câ tem cabe'l'."—"Constantina Milagre, laba bu mon."—"'M câ gosta mu't' di labâ mon." Dipois rei bira pa' Manuel, êle f'ral, "Home', bu faze-m' doudo. Goza bu pessõa pa' sais dia, dipois 'm ta pô bó na cadia pa' todo bida." Tres dia Manuel 'sta trismontad' na beira mar.

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[1] Confusion between *nomear* and *alumear* is very usual among Portuguese peasants also.—M. B.

Agó' quant' qui padaç' di Constantina caí na mar, baleia 'ncantad' 'panhal, êle juntal tud', êle formal tud' na sê logar, só olh' qui falta. Antão baleia manda anj' pa' cidad' pa' êle f'ra, "Quemqui querê cumpra mirasol pa' dous grão d'olh', dous olh' grande?" Madrinh' oubi; êle f'ra sê filha, "'Panha 'quêle dous grão d'olh', bu trocal pa' mirasol." Ele trocal. Anj' leba esse olh', baleia pôl na cabeç' di Constantina Milagre. Dipois êle pôl cordâ di ouro na centura, êle puxal pa' terr'.

Home' 'staba na beira di mar. Constantina Milagre f'ra 'quêle home' pa' êle corre face [English, *fast*] pa' ouribe pa' êle ba buscâ serra pa' êle bem cortâ 'quêle corrente. Na esse temp' Baleia bira ta grunhi, êle ta bua pa' 'riba, êle ta lomba na mar. Manuel leba Constantina pa' sê quarto. Dipois êle ba pundi rei. Ele f'ral se êle tem algum roupa ou toalha pa' marcâ na êle Constantina nome; oqui êle chóra, chuba chóbe; oqui êle ri, sol saí; oqui êle pentiâ sê cabe'l', mirasol ta basâ na chon; oqui êle laba mon, taínha ta basâ. . . . Manuel léba camisa pa' rei. Rei f'ral, "Fallabu só tres dia pa' bu 'sta fóra, bu com'ça cu bu asneira outro bez." Quant' temp' justa, rei manda soldad' pa' ba buscâ

Manuel. Quant' soldad' chiga qu'êle ólha Constantina, êle finca doelho, êle pô mon pa' êle razâ. Constantina f'ral, "Labanta, ami' é pecador sima bó." Soldad' bem, êle f'ra rei cuma Manuel tene junt' cu êle um que tal bez é mulh' ou sant'. Rei bai sê pessõa, êle mê' tambê' êle finca doelho diante di Constantina. Constantina pegal na mon, êle labantal. Manuel f'ral, "Esse que 'nha irman', êle qui marca bu camisa." Rei f'ral, "Constantina Milagre, chóra." Ele chora, chuba chóbe. (Sima honte noite.) "Constantina Milagre, ri." Ele ri, sol saí pa' secâ chon. "Constantina Milagre, pentia bu cabe'l'." Ele pentiâ, mirasol basâ na chon. "Constantina Milagre, laba bu mon." Ele laba mon. Rei spia na janélla, êle ólha ta bua na rio. Na esse o mesmo dia rei 'staba pa' casa cu Constancia. Rei f'ra, "Esse casament' é cu Constantina; Constancia nu ta 'ranjal oqui nu ba casa." Quant' ê's chiga casa, rei purgunta Constantina cusa qui êle querê pa' faze cu Constancia. "Manda quemal in cinsa, pô cinsa na sac', pô sac' na beira di porta pa' 'm ta pisâ di 'riba tud' pal'manhã."

80.

Era um padre, éra mau padre, ê's disordenal. Ele bâ pa' fóra di cidade undi qui câ mora ninguem. Tambê' temba um soldade de marinh' qui nafraga. Ele saí pa' montanh'. Tambê' temba um soldade qui sirbi sê temp' e câ tem' n'um cusa qui fazê. Ele saí ta anda pa' camp'. Soldade di marinh' 'ncontra cu padre. Ele purguntal undi qui êle 'sta bai. Padre respondel, "'M câ tem nada qui fazê, 'm câ tem profiçãõ."—"Me tambê' 'm câ tem nada qui fazê. Nu 'cumpanhâ!" E's bai, ê's 'contra cu soldade, ê's f'ral pa' 'cumpanhâ cu ê's. E's bai, ê's ólha tres rapariga ta bem pa' ê's. Soldade f'ra padre, "Se ê's papiâ cu nós, nu respondes; se ê's câ papiâ, tambê' nós câ nu papia cu ê's." Raparigas bem, ê's passa câ papiâ. Dipois d'ê's passa, rabida, ê's purgunta 'quê's home's cusa que sês profiçãõ. Padre respondel, "Ami' éra padre. E's disordena-m'." Soldad' di marinha respond', "Ami' éra soldade di marinha. 'M nafraga." Soldade responde, "Ami' éra soldade. 'M sirbi 'nha temp'." Prumer' rapariga f'ra padre, "Bó é padre. Bu câ ta pode faze ma's nada. 'M ta dabu um bolsa qui tud' bez qui bu abril, êle 'sta che'u di dinheir'." Sugund' rapariga f'ra soldade di marinha, "Bó é di marinha, as bez bu ta 'sta na mar, as bez bu ta 'sta na terr'. 'M ta da bu um toalha. Pundi qui bu 'stendel, êle ta armabu um mensa che'u di tud' comê." Tercer' rapariga f'râ soldade, "Bó é soldade. 'M ta da bu um flauta qui pundi bu tocal, ta par'ce na bu beira tud' soldade qui bu mesté." Raparigas ba sês caminh'.

Home' bem pa' cidade. Ali padre 'renda um casa. Ele pô criada. Tud' bez qui êle meste manda cumpra algum cusa, êle ta abri sê bolsa. Bem, um dia soldade di marinha bem olhal. Ele f'ral, "Mim 'sta ba pa' mar. Troca-m' bu bolsa pa' 'nha toalha." Ele trocal. Dipois êle ba pa' soldade. Ele f'ral, "Troca-m' bu flauta pa' 'nha bolsa pamo' bolsa é ma's milhó' pa' bó." 'Sim qui êle dal flauta, êle tocal, um squadro di soldade junta. Ele f'ras, "Nhôs tuma 'quêle bolsa naquêle home'. E di me qui êle furta." E's tuma bolsa. Ele ba pa' casa di padre. Ele toca flauta, soldade junta. Ele f'ras, "Nhôs tuma 'quêle toalha na 'quêle home'. E di me qui êle furta."

Cu 'quêle tres cusa êle saí, êle ba pa' out'o cidade. Ele toca sê flauta, soldade junta. Ele f'ras, "Nhôs faze-m' um palacio sima di rei." E's fazel palacio n'um noite. Pal'manhã êle 'man'xê, êle 'sinta na sê baranda. Tud' 'quêle qui bem olhal, êle da um déz pês' d'ouro. Rei tâ daba só um pataco. Princesa oubi esse cusas. Ele f'ra rei pa' cunbidal jantâ pa' êle sabe quenha é. Rei cunbidal. Quant' êle bem, princesa purguntal, "Di pundi qui bu bem?" Ele respondel, "'M saí di 'nha terr', me éra minin'."—"Cumo fazé qui bu tâ dâ zimola che'u 'sim?"—"'M tem um bolsa, qui pa' ma's dinheir' qui'm t'ra n'êle, nunca ê' câ ta seca." Princesa dal um beij'. Ele f'ral pa' êle dal 'quêle bolsa. Ele dal êle. Out'o dia ê's cunbidal outro bez pa' palacio. Princesa purguntal cumo êle tâ passâ na palacio sim criada. Ele f'ral ruspeto di toalha. Princesa f'ral pa' êle mostral êle. Ele abri toalha. Ele f'râ, "Arma toalha." Ali prisenta um mensa post' di tud' inquant'. Princesa dal um beij'. Ele f'ral pa' êle dal sê toalha....Out'o dia êle bem pa' palacio. Princesa purguntal, "Cusa qui bu ta fazê oqui bu mesté alguem pa' trabalha pa' bu?"—"'M tâ tocâ 'nha flauta. E's tâ bem trabalhâ pa' me." Princesa f'ral, "Spromental me olhâ." Ele tocal. Prisenta troupa di soldade. Princesa dal um beij'. F'ral pa' êle dal sê flauta. Ele dal êle. Out'o dia êle câ tem nada di comê, nim dinheir' pa' da. Ele fica cu brigonha. Ele saí di cidade.

Ele bâ tâ passâ n'um figueira qui pari na chopa uns fig' mu't' bonit'. Ele subi pa' chopa pa' êle 'panhâ fig'. Assim qui êle com'ça ta comê fig', crial um cor' di carneir' na testa. Pa' êle dixe di figueira, êle temba qui pega na ram', êle caí, pamode cor' ja 'staba mu't' grand'. Ele f'râ sê pessõa, "Esse é castigo qui Deus da-m' pa' cusa qui 'm fazê padre e soldade." Ele bai, bai. Cu pêso di cor' na sê cabeça êle 'staba cansad'. Ele ólha um palha bêrde na rocha. Ele f'râ, "Cert' qui lá tem agu' di bibê." Ele ba, êle acha um necente d'agu'. Assim qu'êle com'ça ta bibe, pa' sê grand' satisfaçã, sê cor' caí. Ele 'sinta ta pensâ. Dipois êle 'panha palha, êle faze um canastra. Ele bem pa' tras pa' 'quêle figueira, êle inche canastra di fig'. Ele bem ta passa pa' casa di rei. Ele bira ta gritâ, "Quemqui querê cumpra fig' di mai'?" (Fig' é 'scass' na mez di mai'.) Criada purgunta raính' se êle querê cumprâ fig'. Raính' f'ral pa' êle cumprâ pa' quinhentos reis. Criada cumpra, êle fazê doce di fig' pa' sobremenza pa' familias. Out'o dia quant' rei, raính' e princesa labanta, cada um d'ê's labanta cu dous cor' grande. E's fica cu brigonha qui ê's câ sabê cusa qui ê's ta fazê. Doutor qui ê's manda chuma f'ra êle câ podê fazê operaçã pamode cor' nece na oss'. E's gasta sês dinheir' dibalde, e afinal, ê's prega 'dital qui um calquer qui tem sipriença pode spromenta curas. Soldade di marinh' ler esse 'dital. Ele inche um garrafa d'agu' di 'quêle necente. Ele bem, êle f'râ rei, "Pa' 'm curâ bu, 'm tem qui dabu vinte chibatada pa' 'm podê cortâ raiz di 'quêle cor'." Sima êle bira ta lombâ, rei bira ta grita, ma' sime êle câ para cu êle. Ele dal um cop' d'agu', cor' caí. Rei chuma raính'. Ele duspil nu', êle 'çoutal tambê'. Ele dal um cop' d'agu', cor' caí. Rei chuma princesa. Quant' êle bem, prumer' êle néga, ma' ma's tarde êle aceita duspi nu pa' êle 'çoutal. Soldade di marinh' f'ral, "Bó bu castigo é ma's rigo di qui 'quêle out'os pamode bó é nob', bu cor' é ma's forte." Ele dal vinte e sinc' chibatada. Ele f'ral, "Deus manda-m' 'li pa' 'm bem dá bu castigo pamode um home' probe, qui bu tuma sê flauta, sê toalha, e sê bolsa. Ele manda-m' pa' 'm bem tumal na bó." Princesa néga dal toqui êle dal ma's vinte e cinc' chibatada. Dipois êle dal um cop' d'agu', cor' caí. Ele toca sê flauta. Soldade junta. Ele f'ras pa' mata rei, raínha e princesa, pa' fazel rei di 'quêle terr'.

81.

Era um home' éra tisourer'. Ele temba um filh', êle butisal Pedr' Quadrad'. Ele mandal pa' 'scóla quant' êle tem oit' an' di idade. Ele 'sta na 'scóla toqui êle fazê vinte e cinc', êle câ sabê A, B, C. Sê padrinh' éra Sant' Anton. Um dia sê pa' cu sê padrinh' 'stab ta papiâ sê ruspet'. Sê pa' f'râ, "'M câ sabe cusa qui 'm ta fazê cu esse rapaz. Ele câ ta 'xina n'um cusa. E mu't' tir'be." Padrinh' f'ral, "'M ta f'lâ bu um cusa qui tâ fazel med'. Se bu fazêl med', êle ta 'xina algum cusa. Fazê um caxon, bu leb' pa' 'grexa, pôl na mé' di 'grexa, bu sende bela di roda. Dixa chabé di 'grexa na altar. Bu bem casa; mei' noite bu f'ra, 'O 'nha filh'! 'M disquice 'nha chab' na 'grexa, ba buscal, bu trazê-m'.' Se êle traze bu chabé, êle câ med', anton ê' câ ta unxina n'um cusa." Quant' Pedr' Quadrad' abri port' di 'grexa, êle 'panh' tant med' qui sê cabe'l' labanta na cabeça qui chapé bual di cabeça; mas êle f'ra caxon, "Munda di 'nha caminh'!" Ele 'panha chabé, êle 'panha 'stóla di padre cu toalha. Cu um pó qui êle temba êle lomba 'quêle caxon toqui êle quebral in padaç'. Quant' êle bem casa, êle f'ra, "Papa, 'manhã nhô tem qui busca um caxon nob', pamod' 'm quebra 'quêle qui 'staba na 'grexa in padaç'." Dipois êle bisiâ toqui sê pá' drumi. Ante di 'man'xê êle fuji di casa. Ele leba cu êle 'stóla cu toalh'.

Na sê caminh' êle pass' na um curral undi qui 'staba um tour', pintad' di rost' branc', saqued'. Tour' purguntal, "Minin', cusa qui bu 'sta fazê 'li? Bem bu bem bibê leit'!" Tour' dal corenta e nobe quartilh' di leit'. Ele bibê. Ele bai, bai, bai, toqui êle chiga na curral di cabra. Ele oubi ê's ta pupâ, "Me..e! Me..e! Me..e!" E's dal cinc' barquin' di leit' cu corenta queijo, di vinte dé' reis cad' um. Ele bai, bai, bai, êle chiga n'um chad' grande und' qui êle ólha vinte burr', carragad' cu barquin' d'agu'. Um burr' 'stab ta carraga out'o. Ele ba ma's um poquinh'; êle chiga na tres pé di mançãseira, dous qui ta pari mançã miudinh', um tâ pari mançã grandura di bu cabeça. Bem tres égua, ê's bira ta comê naquêle mançãsinh'. E's bira tres mulh' bonita. Dipois esse mulh's bira ta come naquêle mançã grande. E's bira égua outro bez, ê's corre, ê's bai. Pedr' Quadrad' 'stande sê toalh', êle 'panha 'quêle mançã tud', êle 'marra na sê toalh'. Ele bai, êle chiga na casa di rei und' 'stab tres filh' di rei 'sintad' na barand'. E's éra bonita, 'ind' ma's bonita qui Miricanos. 'Quêle mançâ ta cheiraba tant', qui bu ta charab êle di 'li pa' Califo'n'a. Filhas di rei f'ral, "O rapaz! dá nu mançã." Ele dá cad' um d'ê's um mançâ diquêle grande. Assim qui ê's comê mançã, ê's bira égua, ê's bira ta basa co'x' pa' dent' di casa, ta quebra tud' cusa. Rei f'ral, "Rapaz, 'm tâ matâ bu."—"Não, nhô câ ta mata-m'."—"'M ta matâ bu."—"Não, nhô câ ta mata-m'."—"'M ta matâ bu."—"Não, nhô câ ta mata-me." Ele da éguas um di 'quêle mançãsinh'. Assim qui ê's comel, ê's bira mulh' outro bez. Rei f'ral, "Rapaz, bende-m' 'quê's mançã."—"Não, 'm câ tâ podê bendel."—"Bende-m' êle. 'M ta da bu um sobretud' qui bó cu êle tud' bolta qui bu da, cinc' centos pessõa ta caí mort'." Rapaz f'ral, "Nhô da-m' sobretud' prumer'." Ele dal. Rapas bisti, êle pô sê toalh' cu mançã na cabeça, êle bira ta bai. Rei f'ral, "Da-m' mançã, ou se bu câ ta da-m' mançã, da-m' 'nha sobretud'."—"Cus'é! Nhô querê pa' 'm da bolta?" Rei f'ral, "No! No! No! Bai!"

Ele bai; êle chiga na um home', belh', qui ta fazê preg' na qui êle temba oit' an' di idad'. Ele ta moraba na pé d'um torre qui ta pegâ di chon 'té ceu. Na sê pé 'sta um monte di preg', grandura di 'quêle tanque di olio lá. Pedr' Quadrad' f'ral, "'Nha amig, nhô câ podê f'ra-m' cusa qui 'sta 'riba di 'quêle torr'?"—"'Nha filh', 'm bem 'li na qui 'm tem oit' an' di idade, 'm câ podê sabel. Bó bu nece honte, cumo bu tem 'ma bu ta pode sabel?"—"Nhô bende-m' mil preg' cu martel', 'm ta ba sabe cusa qui 'sta lá." Belh' f'ral, "Esse câ nad'." Ele dal um canastra inched' di preg' cu martel'. Sima êle ta subi, êle ta prega. Quant' êle 'sta pert' 'rib', preg' caba. Ele puxa um preg' di baix' diquêle qui êle 'sta saqued'; cu 'quêle dous preg' êle chiga di 'riba. Ali tem dous porton di ferr' ta abri, ta fichâ qui ninguem câ podê passa. Ele ungosta sê stóla na êle, êle abri larg', êle entrâ. Ali câ tem ninguem, ma' casa é ric', ta lumiâ sima diamante toqui segal. Ele entrâ la mei' dia. Ele 'sta 'té dez hóra di noite. Ele f'ra, "O carag'! 'M tem fome!" Ele bira, 'sim êle ólha mensa post' cu quorenta e oit' prat', cad' um ta leba meia quart', na cad' um diferente bianda. Ele comel tud', êle fuma cigarr' qui êle ólha lá. Dipois êle puxa sê cadeira pa' tras. Ele f'ra, "O ja 'm tem son'!" Ele bira, 'sim êle ólha cama qui custa' tres mil pês' cu desaseis colchon di pénna. Oqui bu entra n'êle um bez, êle ta lebabu dous hóra pa' bu labanta. Ele 'sinta na beira di cama, Ele oubi vóz 'riba d'êle. "Pedr' Quadrad', quer qui caí?"—"Caí." Caí um quart' di home'. "Pedr' Quadrad', quer que cu caí?"—"Caí." Caí out'o quart'. Finalment' caí p'ra baix' séte quartos, forma um gigante cu quatorse cabeça. Gigante purguntal, "Pamo' bó é tam atribid' qui bem dent' 'nha casa?" Rapaz respondel, "Casa é pa' home' ta dentra."—"Quemqui da bu atribiment' pa' come na 'nha mensa?"—"Mensa fazed' pa' ta come."—"Quemqui da bu atribiment' pa' deitâ na 'nha cama?"—"Cama fazed' pa' deitâ." Gigante f'ral, "Pedr' Quadrad', nu tâ fazê contrat', quemqui quebral ta matâ cumpanheir'."

—"Faze cen' contrat' se bu querê."—"'M querê lutâ cu bó, quemqui da cumpanheir' na chon, êle ta matal." Pedr' Quadrad' éra tant' di cumprid' cuma di trabessad'. E's luta. Gigante puxal p'um band' pa' out'o; mas tant' êle 'sta deitad' cuma êle esta saqued'. Esse gigante éra diabo. Pedr' Quadrad' tocal na pérna cu sê stóla, êle caí. Pedr' Quadrad' f'ral, "'M ta matâ bu."—"Nã̃o, queda é dous." E's luta, luta, luta; Pedr' tocal outro bez cu stóla, êle caí outro bez. Pedr' f'ral, "'M tâ matâ bu."—"Nã̃o, qued' é tres."—"Nã̃o, 'm câ ta lutâ ma's. 'M ta matâ bu."—"Câ bu mata-m'! 'M tâ dâ bu riquesa disse torr', bu ta riquice pa' tod' bida." Gigante f'ral, "Ba' di diante."—"Nã̃o, ba di diante bu pessõa! Bó qui faze esse casa." E's ba p'ra baix' na scad' di belude é tant' qui cad' passo um d'ê's ta 'nterr' 'té piscoç'. Quant' ê's chiga lá baix', gigante f'ral, "Coba 'li." Ele f'ral, "Nã̃o, coba bó." Esse gigante temba unha di dêd' dusasais palmos di cumprid'. Ele cóba cu êle toqui êle puxa diamente tant' grande que sima di 'li pa' Boston, cumprid' sima di 'li pa' Califo'nia. Pedr' Quadrad' pô diamante na sê toalh'. Ele ba sê caminh'.

Sapatinha pa' li abaix'. Salto d'homi. Pena, papel. 'Nhô' Man'el de Deus. Que néga Deus pa' dé' reis, nega cruz pamó' cuscus.

82 (*a*).

Era um re' qui botâ ban' pa' tudo mund' quemque fazê nabi' qui corrê na terra tâ casâ cu princes', sê filh'. Temba um homi cu mulhê' tenga séti filh'. Ma's belh' f'lâ, "Mim tâ fazê um forma de cuscus. 'M tâ ba fazê 'quêle nabi' qui tâ corrê na terr'." Quant' qu'êle vai, êle va cu tud' pe'parament'. Ele chiga na lugar 'quêle tâ fazê nabi', êle ólha um belh' ta bem pa' riba d'êle. Ele 'panha tres pédr', êle corrê tra' di 'quêle hom' tuda dia. Tarde escapal na pé di Juã̃o Funal. Homi perdê. Dipois êle bem pa' tras. Ele comê sê comê, êle ba sê caminh' di cas'. Out'o sê irmã̃o f'râ tâ bá fazê navi' qui ta corrê na terr'. Ele fazê um forma cuscus. Cu sê feramente êle bai. Ele chiga na lugar, êle pô na chon pa' êle comê, ólha belh' tâ bem pa' 'riba d'êle. Ele 'panha tres pédr', êle corrê tra' di belh' tuda dia. Tarde homi perdê, 'scapal na pé di Juã̃o Funal. Homi bira pa' tras. Quant' êle bem, êle come sês cuscus cu leite, êle bá sê caminh' de cas'. . . . Ultimo filh' f'râ, "'M tâ fazê um forma cuscus. 'M ta fazê 'quêle nabi' qui ta corrê na terr'." Ele 'panha sê feramente, êle vai.

Quand’ chiga na lugar, pôn na chon, êle corta pó até que então chon ta cheio di pó tud’ cortad’. Ele bem ’sintâ pa’ êle almoçâ. Ele ólha belh’ ta bem pa’ ’riba d’êle. Sata comê, e torna a cobri toalh’. Ele chuma belh’, êle f’râ, “Nhô bem faz’, nhô bem almoçâ.” Quant’ chiga ’sinta, êle pregunta Pedr’ cusa qui tâ fazê lá? Ele f’râ, “Ja chiga cabo di bu preguntâ. ’Nhô’ rei qui botâ band’ pa’ tud’ mund’ quemqui fazê um nabio qui tâ corrê na terr’ qui tâ casâ cu sê filh’.” Ele f’râ, “Pira, ba fazê nabi’?” Ele f’ral, “Fé na Deus ’m tâ fazê.” Ele f’ral, “Pira, deit’ um cusinh’, bu drumi.” Ele f’râ, “Câ nhô dixa-m’ drumi.” Dispois qu’êle drumi, esse belh’ chumal. Quant’ qu’êle corda, êle acha nabi’ tudo pront’. Ele ’panhâ ferr’, êle bem pa’ corrê na biage, êle bem tâ ’ranga marinhê’. Prumer’ êle ’contra cu ’Sperto. Ele f’râ, “’Spert’, bu querê nu ba na ’nha nabi’?” Ele f’râ, “Ja ’m querê, nu bâ.” Eles ba um bocad’, ’contra cu Comedôr. Ele f’râ, “Comedôr, bu querê ba comi na ’nha nabi’?”—“Nu bâ.” Ele ba um bocad’, êle ’contra cu Bibidor. Ele f’râ, “Bu querê ba na ’nha nabi’?” Ele f’râ, “Nu bâ.” Ele ba um bocad’, ê’s ’contra cu Dibinhador. Ele f’râ, “Bu querê ba cu mi na ’nha nabi’?” Ele f’râl, “Nu bâ.” Ele ba um bocad’, ’contra cu Monteador. Ele f’râl, “Bu querê nu ba na ’nha nabi’?” Ele f’râ, “Nu bâ.” Dipous êles ba fundiâ na port’ di rei. Pira ba pundi rei. Rei f’rál ’tá bem, já êle fazê nabi’ qui tâ corrê na terr’, ainda contrat’ câ ’justâ. Ele tem pa’ bâ comê cem moi’ di bac’ plaus di tres mez sendo câ assi’ câ tâ casâ cu sê filh’. Dipous bem pa’ bord’ tâ chor’. Comedor f’lal, “Cusa qui bu ’sta triste hoje?”—“’Nhô’ Rei dâ-m’ sei’ moi’ di pip’ di vinh’ pa’ biber em tres dia, se tâ querê casâ cu sê filh’.” Ele f’râ, “Iss’ é câ nad’.” Ele f’râl, “’Sinta discansad’ lá pundi gosta.” E’s ’panha ferr’, êle bai. Quant’ ê’s chigâ, êle fazê b’rac’ n’um pip’, vinh’ saí muit’ dibagar. Bibedor f’lâ, “Discabecia barril bu dâ-m’.” Plaus’ di tre’ dia vinh’ câ tem. Dipous êle ’panhâ ferr’, trazê ’quê’s barrils basi’ pa’ casa di rei. Pira ba pundi rei. Ele f’ral, “’Sta pront’.” Rê’ f’ral, “Ainda noss’ contrat’ câ ’justâ. Bu tâ bâ ’panhá garraf’ na fonte Cheforiz, e belh’ outro garraf’. Se belh’ qui bem primeiro, ’m tá dá mitad’ di ’nha quint’; se bó ’panhal prumeiro, bu tâ casâ princes’ minha filh’.” Pedr’ bem pa’ nabi’, ’sinta triste. ’Sperto f’râ, “Cusa é que bu ’sta triste hoje, Pedr’?” Ele f’râ, “’Sta triste pamod’ ’Nhô’ Re’ dâ belh’ feiticeira um garraf’, êle da-m’ outro garraf’, qual di nós qui ta ’panhâ agu’ na fonte di Cheforiz êle tá pagá. S’é mi’ que ’panha prume’r’, êle ta casâ cu sê filh’. Se é belh’

feiticeir' qui 'panhal prume'r', êle ta dâ metad' de sê quint'." Belha vem tarde cedo, chumâ Pedr'. Ele f'ra, "Mi' sempre ja ba ta pegá nhâ na caminh'." Pira drumi tuda noiti. P'ra manhã Dibinhador dibinhâ undi qui belh' estâ. Ele f'râ 'Sperto belh' 'sta na tal cabo. 'Spert' lebanta, êle fincâ pé na bord' nabi', êle torna fincâ outro pé na bôca fonti, êle longa um mon, êle 'panha agu', êle bem 'contrâ cu belh' na caminh'. Quant' qu' êle 'contra cu belh' na caminh', belh' f'ral, "'Spert', ja bu ponha cabeç', jobê bich', jobê piolh'." Ele pô cabe'l' finad' 'baix' cabeç'. Ele bá cu son'. Dibinhador dibinhâ na nabi' 'Spert' ja 'panhâ agu', 'contra belh' na caminh', belh' ja pô cabe'l' finad' debaix' cabeç', ja êle drumi, ja êle ba cu son'. Montiador 'panhâ 'spingard'. Ele subi na conbés. Ele f'lâ, "Um hom' pô ded' d'reitosinho 'quêle cabe'ra di finad'." Quant' Montiador tirâ tir', cabeira finad' bua pa' 'rib', 'Spert' levanta, doud' de son'. Ele discunfia belh' ja bem pa' cá' rei trazê garraf'. Ele bêm tambêm. Oqui belh' tâ chigâ na port' di rei, 'Spert' chiga, tuma belh' garraf', êle dá um bafatad', belh' câ par'ce e perdê a luz até est' dat'. E dipois rei procura vinte-e-quatr' padres publica na quinze, casa na vinte-e-quat'.

Corre sapatinh' p'ra 'li abaix', corre sapatinh' p'ra 'li arib'. Nu caí di cost', quebrâ cost'. Nu caí d'inlharg, nu quebrâ 'lharg'. Nu bá casa d'um gen's qui ta comê castanhet'. E's tâ rotá pa' nari'. Rapazinh' tud' cu pitad' na dêd'. Raparaginh' ta chorâ ta canta. Raparaginh' va fonte, êle ba frang', bem galinha, é pamode ê's lébe, câ tem cabeç'. P'ra dia Si'a Dona Maria tâ casâ qu'êle fazê um fést' qui comê tudo mund' qui comid' ficâ ta corrê tâ bâ mar cuma cheia na ribeir'.

83.

Era um mulh' temba um filh' necê cu 'subio na mon. Ele tâ saí pa' fóra, êle tâ 'subiâ, tud' rat' di mund' tâ bem 'cudil. Ele tâ fichâ na curral. Di noite êle tâ abri curral, êle tâ dixas saí pa' fóra. Quant' rei oubi disse sê 'subio, êle cu'da cuma é di mu't' valôr pa' 'quêle rapaz tenel. Anton rei 'ranja cu sê familia cumo ê's tâ faze pa' ê's tuma rapaz 'quêle 'subio. Prumer' qui tâ ba pund' rapaz é um negrinh' qui rei câ 'stimab' mu't'. Negrinh' f'râ, "Rapaz, bende-m' bu 'subio."—"Nã̃o, 'm câ tâ bendê bu êle."—"Pamode? 'M tâ dâ bu vinte pês' pa' êle."—"'M câ tâ pode bendê bu êle, ma' se bu deitâ cu me, 'm tâ dâ bu êle." Negrinh' deita cu êle. Quant' ê's ja caba 'ranja, êle pidil 'subio. Ele f'ral, "Nã̃o, 'm câ tâ dâ bu êle, e se bu tumal, 'm tâ f'ra princes' cusa qui bu faze." Sugund' qui tâ bem é princes'. Ele f'ral, "Rapaz, bende-m' bu 'subio."—"Não, 'm câ tâ pode bendel." —"Pamod'? 'M tâ dâ bu vinte pês' pa' êle."—"'M câ tâ bendel." —"Cusa qui bu querê pa' êle?"—"Si 'm câ éra um minininh', bó bu éra princes', se bu deita cu me, 'm tâ daba bó 'subio." Princes' deita cu êle. Quant' ê's ja caba 'ranja, princes' pidil 'subio. "Não, bu câ tâ achal, e se bu tumal, 'm tâ f'ra raính' cusa qui bu faz'." Tercer' qui tâ bem é 'Nhâ Raính'. Ele f'râ, "Rapaz, bende-m' bu 'subio."—"Não, 'm câ tâ pod' bendel."— "Pamod'? 'M tâ dâ bu vinte pês' pa' êle!"—"Me câ tâ pode bendel."—"Cusa qui bu querê pa' êle?"—"Si 'm câ éra minininh', bó bu éra 'Nhâ 'Raính', se bu deitaba cu me, 'm tâ daba bó êle." Raính' deita cu êle. Depois qui ê's ja caba 'ranja, êle pidil 'subio. "Não, bu câ tâ pod' achal, e se bu tumal, 'm tâ f'ra 'Nh' Rei cusa qui bu fazê." Quart' qui tâ bem é 'Nh' Rei. Ele f'ra, "Rapaz, bende-m' bu 'subio."—"Não, 'm câ tâ pod' bendêl."—"Pamode? 'M tâ dâ bu vinte pês' pa' êle."—"'M câ tâ bendel."—"Cusa qui bu querê pa' êle?"—"Si 'm câ éra minininh', bó bu câ éra Rei, e bu corr' cu 'quêle nh' egua, 'm tâ dába bó 'subio." Rei corr' na egua. Quant' j'êle caba, êle pidil 'subio. Minino f'ral, "Bu câ tâ achal, e se bu tuma-m' êle, 'm tâ f'râ 'Nh' Raính' cusa qui bu faze." Rei f'ral, "Minino, 'manh' bu tâ ba nh' casa, pa' bu conta-m' séte sac' di mintid', e, si bu câ contal, 'm tâ matâ bu." Out'o dia rapaz chiga na cas' di rei, sac' ja 'stab' pront' cu cord' pa' 'marr' oqui êle com'ç'. Quant' êle com'ç' tâ cont' cusa' qui negrinh' faz', negrinh' f'ral, "Bó é mint'ros'!" Ele f'ra, "'Marr' um sac'." Ele principia tâ f'ra cusa qui princes' faze. Princes' f'ral, "Bó é mint'ros'!" Ele f'ra, "'Marr' outro um sac'." Ele bira tâ cont' cusa qui 'Nh' Raính' faze. Raính' f'ral, "Bó é mint'ros'!" Ele f'ra, "'Marr' out'o sac'." Ele bira tâ conta' cusa qui rei faze. Rei f'ral, "Minino, bó é diab'! 'Panh' bu ranch', bu saí di 'li pa' fóra."

Negrinh' faze, Princes' faze, êle câ sab' si negrinh' faz', 'Nh' Raính' faze, êle câ sab' si Princes' fazel, 'Nhô' Rei faze, êle câ sab' si 'Nhâ Raính' fazel, egua faze, êle câ sab' si 'Nh' Rei fazel. Ali 'sta sét' sac' di mintad' pa' bó.

84.

Era um home' casad' cu um mulh'. Dusasais an' casad', ê's câ tem filh'. Dipois ê's tem um filh'. E's pôl nome Manuel da Piedade. Sê pa' dal bom educação pa' dez an'. Quant' êle fazê dusasete an', sê pa' morre. Sê ma' bira prob'. Um dia Manuel temba vinte an' d'idade, êle lêr na papel cuma rei tâ dâ fortuna quem fôr qui dibinhâ dibinhaçon di princes'. Manuel f'ra sê ma' cuma êle ólha na papel cuma ê's tâ fazê sês bida, e cuma êle tâ ba pa' casa di rei pa' êle bâ dibinh' princes' dibinhaçon. Sê ma' pidil, "Câ bu ba! Bu câ sabê cuma quem fôr qui câ dibinha sê dibinhaçon êle tâ morrê, e vinte e cinc' home' ja morrê lá? Ninguem câ 'scapa." Manuel f'ral, "Ami' 'm tâ bâ, bib' ou mort'."

Sê ma' fazêl tres pon cu tres pindil'. Ele pô pisonha na tres pindil'. Ele f'ral cuma pindil' é pa' êle, pon é pa' sê burr'. Nome di sê burr' éra Paul'. Dipois quant' é's anda' tud' 'quêle pal'-manhã Manuel sinti fome. Ele dixê di burr', e êle acha pon cu pindil' dent' di sê sac'. Pon é dur', e pindil' é mole. Ele f'râ sê pessõa, "Paul' carraga-m' bem; 'm tâ dal pindil' que é mole, 'm tâ comê pon dur' 'nha pessõa." Quant' Paul' comê pindil', êle caí mort'. Manuel f'râ, "'Nha prob' burrinh' é mort'!" Ele bira tâ ba. Quant' êle ba cusa di vinte pass', êle ólha tres manelob' buâ, êle caí naquêle burr', êle puxal trip' fóra. 'Sim qui ê's com'ça tâ comêl, ê's tud' tres caí mort'. Manuel bem pa' tras, êle 'marra 'quê's pass'os junt', êle pind'râ na umbro. Ele ba, êle passa pa' séte ladron's. E's f'ral se êle querê bendês sê manelob'. Ele bendês pa' meio pês' cada um. Dipois êle 'spera pa' êle olha cusa qui ladron's tâ fazê cu ê's. Um di ladron com'ça tâ pennâ pass', dipois pa' êle cusinhâ. Dipois ê's tud' 'sinta tâ comê. 'Sim qui ê's com'ça tâ comê, ê's caí mort'. Ele f'ra, "Agó' ja 'm tem dibinhaçon pa' princes'.

"Pindil' matâ Paul',
Paul' matâ tres,
Tres matâ séte."

Princes' câ capaz di dibinhâ esse dibinhaçon.

Quant' êle chiga casa di rei, êle 'staba tam sincer', ê's fazê chacota d'êle. Ele f'râ cuma êle bem purguntâ princes' dibinhaçon. Rei f'ral, "Ja bu sabe cusa qui bu 'sta fazê?" Ele f'ral, "Sim, ja 'm sabe. Se princes' dibinh' 'nha dibinhaçon, bu corta-m' piscoç'. Se êle câ dibinhal, 'm ta acha fortuna." Dipois êle purgunta princes'. "Çusa é cousa:

"Pindil' matâ Paul',
Paul' matâ tres,
E tres matâ séte."

Princes’ ’spera vinte minut’ sem respondêl. Dipois anton princes’ f’râ rei cuma êle câ pode dibinhâ ’quêle dibinhaçon.

Ma’s rei câ fica satisfeit’ pa’ êle perdê fortuna. Ele cu’da na ’ranja plan’ pa’ êle furtâ Manuel ’quêle furtuna. Ele f’râ Manuel, “’Inda bu tem um cusa pa’ bu fazê ante qui bu recebe esse fortuna. Ali esse tres coelh’, bu largal na montad’, dipois dent’ di trinta dia da-m’ ê’s pa’ tras bem gord’, bu tâ recebê esse furtuna.” Manuel tuma tres coelh’, êle lebas pa’ fóra pa’ montad’. Ele fica tud’ fadigad’. Ele f’ra, “O Deus! Si ’m largas ’li, cumo ’m tâ achas out’o bez?” Ta ’stá ’sim êle ólha um mulhê’ belha saqued’ pert’ d’êle. F’ral, “’Nha filh’, cusa qui bu tem qui bu ’sta ’trapalhad’?”—“’Nha’ belh’, ’m satâ cu’da cumo ’m tâ achâ esse coelh’ se ’m largâs.” Belha dal um ’subio, êle f’ral, “Qualqer hóra qui bu mestês, bu ’subiâ esse ’subio, pund’ qui ê’s ’sta, ê’s tâ bem pund’ bó.” Belha dipois despar’cê. Manuel fica contente. Ele fazê um baraquinha. Ele ’sta lá quinze dia. Anton êle cu’da na spromenta ’subio. Ele toca ’subio, coelh’ bem tâ buâ, quich, quich, quich! “’Sta bom!” Ele corre ê’s mon na cost’, êle sinti ê’s ’sta gord’ e minios’.

Na vinte dia rei f’râ princesa pa’ êle disfigurâ sê pessõa, pa’ êle ba pa’ montanh’ pa’ êle oferecê rapaz qualquer porção di dinher’ qui êle querê pa’ um di coelh’. Quant’ princesa chiga na montanh’, êle purgunta Manuel, “Cusa qui bu ’sta faze ’li?”—“’M ’sta’ ta ungordâ tres coelhinh’ pa’ ’m lebâ ’Nhô’ Rei.”—“Cusa n’esse montanh’! Bu tem cuma bu tâ achas outro bez?”—“Sim, ’m tâ achas.”—“’M querê olhâ bu fazel.” Ele ’subia sê ’subio. E’s bem tâ bua pa’ ’riba ma’s gord’ qui ê’s ’staba. Um dê’s temba um mancha pret’. Ele f’ral, “Bende-m’ ’quêle manchad’.” —“Não, ’m câ tem orde di bendel. ’M tem qui lebâ rei esse.” Princesa untéma, êle oferecel um sac’ grande di dinhe’r’ qui êle trazê cu êle. “Não, ’m câ tâ bendel si não só si bu da-m’ ’quêle coração di our’ qui bu tene pindrad’ na bu piscóç’.” Princesa tem qui daba êle ’quêle coração di our’ pa’ coelh’. Ele pôl na canastra, êle cobri cu pan’. Ele pô canastra na oson [arção] di séla ’riba di sê cabal’. Ele bai sê caminh’. Dipois qui ja êle bâ, Manuel fica rapendid’ di perd’ di sê coelh’, êle cu’da na ’subiál pa’ tras. ’Sim qui êle ’subia, coelh’ bua fóra di canastra, corre pa’ tras pa’ êle.

Quant’ princesa chiga casa, êle f’râs cusa qui conticêl. Raínha f’ral, “Bu câ sabê mu’t’. Agór’ me qui tâ ba compaçal.” Raínha pô um bistid’ mofin’. Ele saí pa’ fóra pa’ dent’ di montanha, êle acha Manuel. Manuel f’râ sê pessõa, “Prumer’ é filha, agór’ é mãe. 'M tâ 'ranjal." Raínha purguntal, "Rapaz, cusa qui bu 'sta fazê 'li?"—"'M 'sta ungordâ tres coelhinh' pa' 'm lebâ rei na oito dia."—"Bu 'sta conbersâ ruspeto ungordâ coelh' n'esse disert'. Cumo bu tâ ungordas, bu câ tâ pode olhas?"—"'M tâ olhas qualquer hóra qui 'm querê."—"Dixa-m' olhâ bu." Ele puxa sê 'subio, êle toca, ali prisenta sê tres coelh'. Raínha f'ral, "Bende-m' 'quêle um cu mancha pret'. 'M tene dinhe'r' 'li qui tâ birâ bu ric' pa' bida."—"Não, 'm câ tâ bendel pa' 'nhum dinhe'r' qui tem na mund'. Mais 'm tâ dâ bu êle pa' troco di 'quêle pursera [pulseira] qui bu tene na bu braç'." Raínha f'ral 'quêle câ custa mu't'. "Ali, da-m' coelh'." Ele pô coelh' na sê canastra. Manuel f'ra, "Esse é sugund' bez qui'm tâ spromentâ 'nha 'subio. De tercero bez talbez é enforca." Quant' raính' ba um bocado, êle 'subia, coelh' bua fóra de canastra, bem pa' tras.

Quant' raínha chiga, rei f'ral, " 'M cu'da cuma bó éra sabida." Raínha respondel, "'Quêle rapazinh' tem diab' n'êle." Rei f'râ, "Agór' é mi qui tâ bai." Ele fazê um gaiola di ferr'. Ele disfigura sê pessõa, tal e qual um pastor belh'. Quant' êle acha Manuel na sê baraquinha, êle f'ral, "Rapaz, cusa qui bu 'sta fazê 'li?"—"'M 'sta ungordâ tres coelhinh' pa' 'm lebâ rei."—"Coelh'! Stranh'! 'M gostâ di olhâ coelh' n'esse montanha." Manuel f'ral, "Bu gosta di olhas?" Ele tóca sê 'subio. Coelh' bua pa' 'riba. "Cert' qui ê's 'stâ gord'. Bende-m' es' cu mancha pret'. 'M ta dâ bu tant' dinhe'r' qui bu querê."—"Não, 'm câ tâ bendel pa' 'nhum porção di dinhe'r'. Mais 'm tâ dâ bu êle pa' troco di 'quêle anél qui bu tene na bu dêd'." Anél qui rei teneba temba sê nome na êle. "'M tâ dâ bu esse anél, ma' 'nha nome 'sta na sê costa. Câ bu pôl diante di ninguem pamode êle tâ pô-m' na lida."—"Esse é nogocio. Se bu da-m' anél pa' coelh', 'm tâ fazê cusa qui'm querê cu êle." Rei dal anél, êle tuma coelh', êle pô na gaiola di ferr', êle bai. Tuda dia Manuel 'subia pa' coelh', ma' só dous qui bem. Ele f'râ sê pessõa, "Agór' bu 'sta na laç'."

Tres dia dipois, trinta dia justa, Manuel 'panha dous coelh', êle saí pa' cidade. Ele 'ncontra cu o mesm' belha no mesm' logar qui êle 'ncontraba pa' fóra. Belha f'ral, "Coelh' qui ê's furtâ bu 'stâ disgostad' pa' 'sta êle só. Ante qui bu chiga casa di rei, bu 'subiâ, êle tâ bem pa' bó." Quant' Manuel passa di porton di cidade, êle 'subia, coelh' perdid' buâ, êle bem juntâ cu ê's out'os. Manuel f'ra, "Ele 'sta frac', mas 'm tâ tuma cu'dad' cu êle." Quant' êle chiga casa di rei, rei f'ral, "Manuel, dous di coelh' 'sta gord' e bonit'. Cusa qui fazê de tercer'?"—"Tres dia antes di 'm bem, 'quêle coelh' cu mancha pret', 'panha diarre'a, qui fazêl 'stâ frac'."—"Manuel, 'm olha cuma bó é um grande mint'ros'. Bu tâ podê inchê um sac' di mintida, 'quêle tâ completâ nosse conta."—"'Ranja bu sac'. 'M tâ com'ça." Manuel f'râ, "Quant' 'm 'staba na montanha, princesa ba pa' êle ba cumpra coelh'." Princesa f'ral, "Bó é mint'ros'!"—"Pô na sac'!" —"Cumo bu sabê cuma éra princesa?" —"'M tene sê coração di our'." —"Bó é mint'ros'!"—"Pô na sac! Pass' ums dia raínha ba cumprâ coelh'."—"Bó é mint'ros'!"—"Pô na sac'!"—"Cumo bu sabê 'ma é raínha?"—"'M tene sê purse'ra."—"Bó é mint'ros'!" —"Dent' di sac'! Dent' di sac'! Quant' falta-m' tres dia pa' 'm bem chigâ, rei pa' ba cumprâ coelh'." Rei f'ral, "Bó é mint'ros'! Sac' ja inchê! Sac' ja inchê!"

Anton Manuel tuma sê fortuna. Ele leba pa' tras pa' sê mãe. E's bira bom polentad'.

85.

Era um rei, êle temba um filh' purguntadeira de dibinhaçon. Rei publica cuma êle tâ dá sê filh' pa' casament' quemqui dibinh' sê dibinhaçon amâ purguntal êle câ responde. Se princes' pegâl, êle ta manda matal, e se êle pega princes' êle ta casal cu êle. Tud' arguem 'panha med' di ba spromental.

Temba um mulh' qui temba um filh' di marca. Sê nome é Maluc'. Ele f'râ sê ma' cuma êle tâ bâ spromentâ princes'. Sê ma' pidil p'êle câ ba spromental, "pamod' tud' rapaz qui tem bom 'scól' câ spromental qui fari bó qui câ tem 'scól' nim 'ducacão querê bâ spromental. Bó cert' bu 'sta bâ morrê 'sim me." Ele pidi sê ma' pa' fazel um pon pa' sê comê di caminh'. Ele fazel um pon, êle pô piçonh' dent' d'êle.

Esse rapaz temba um burr' qui tâ chumâ Mátamáta. Pal'manhã ced' êle saí pa' casa di rei. Dipois um pouco dál fome, êle t'râ sê pon pa' êle comê. Tud' bez qui êle tâ comê, êle tâ dâ sê burr' comê. Disse bez quant' êle da burr' padaç' di sê pon, burr' caí mort'. 'Sim cuma êle 'staba cu pesar di sê burr', êle ólha tres corb' caí na cadafre di burr'. 'Sim qui ê's com'ça ta comê ê's morre tambê'. Dipois séti corb' ma's caí na 'quêle tres ta comê. E's caí mort'. "Ala ja 'm tem um bom dibinhaçon pa' princes'," êle f'râ sê pessõa. "'M saí di casa cu Mátamáta e um pon. 'M quebral na meio, 'm da Mátamáta padaç'. Mátamáta caí mort'. Tres corb' cum'ça ta come Mátamáta, ê's caí mort'. Ma's sét' corb', com'ça ta comê na tres, ê's tambê' caí mort'."

Ele ba um pouco, êle 'contra c'um porca cu séte liton. Ele finca doelh' na chon, êle razâ, êle pega um di litonsinh', êle fazê lume, êle assal, êle comê. Ele f'râ, "Ja 'm tem outrum bom dibinhaçon pa' 'm purguntâ princes'. 'M 'contra cu um porca cu tres litonsinh'. Cu tres palabra pa' Deus um di ê's sirbi pa' 'nh' jantâ." Quant' êle chiga palacio di rei êle f'ral cuma êle bem disafiâ princes'. Rei purguntal, "Ja bu 'ntendê, se bu pegal na dibinhaçon, bu ta casâ cu êle, se êle pegâ bu, bu ta morre?" Rapaz f'ral, "Ja 'm sabe," e êle aceita. "Só bu dixa-m' com'ça prumer'." Rei f'ral, "Mu't' bem."—"Cusa é uma cousa:

"Metad' máta um,
Um máta tres,
Tres máta séte."

Cusa é uma cousa:

"'M' 'contra c'um,
Cu tres palabra pa' Deus,
Um sirbi pa' 'nha jantâ."

Princes' 'panha sê libro, êle jobê na tud' folha', êle câ 'contrâ cu rasposta. Ele chuma Maluc', êle f'ral, "'M tâ dixâb' 'sta cu mi na 'nh' quart' se bu f'ra-m' di rapósta." Ele aceita, "Ma' é si bu da-m' 'quêle bu anél prumer'." Ele dal anél, êle f'ral di raposta. Dipois êle corre, êle entra na sê quart', êle dixal na rua, êle câ compri sê promess'. Out'o dia pal'manh' êle f'ra sê paí cuma j'êle sabê di rapost' di dibinaçon di rapaz dibinhaçon. Rei fica contente. Ele f'ra Maluc' cuma sê filh' ja dibinhâ sê dibinhaçon. Maluc' f'ral, "'Nha pa' era um montiador, e bom montiador. Em tud' cas' ami é sabid' éra principi, 'm t'râ na pavãõ, 'm câ trazel p'ra baix', 'm panh' só um di sê pénna." Ele mostra rei anél di princes'.

Depois rei publica casamente. Ele probeçal na dusasais padre, êle casal na vinte e quat' padre. Ele da um fésta dura séte an' e um dia, e 'quêle ultim' dia éra quat' de Julho, qui 'té hoje ê's ta festejal na esse terr'.

86.

Era um minin' temba quinze ano di idade e câ gost' di bá 'scól'. Um dia êle 'contra cu dous piscadô'. Quant' êle bem casa, êle f'ra sê ma', "Mamã, nhâ câ sabê 'mo piscadô' é ultim' alguem qui ta morr' di fome? Tud' temp' tem peixe pa' êle pegâ." Sê ma' f'ral, "Bu querê um linh' di piscâ?"—"Nh' sim, linh' di piscâ e anzol tambê'." Ele bâ piscâ cu dous piscadô' pa' um suman'. Dia diming' ê's câ querê bá piscâ, mas rapaz f'râ sê ma' cuma êle tâ bâ piscâ. Sê má' f'ral, "Câ bu bá. E má' temp' pa' piscâ dia diming'." Quant' êle bai, mar brab' e má' temp'. Ele 'sinta ta 'sper' pa' maré umbaixâ. Dez hóra maré seca, êle ba p'ra baix', êle t'ra dous lap'. Ele f'râ se pessõa, "Deus ta da-mê um pouco di peixe." Ele pô isca na anzol. Peixe t'ral di prumer' isca, mas cu sugund' êle pega peixe. Quant' êle puxal, êle pô 'riba di pédra. Era um peixe serena. Serena f'ral, "Larga-m', bu dixa-m' ba."—"Nãõ, 'm câ ta dixâ bu bai." Ele f'ral, "Larga-m', bu dixa-m' ba, pamod' 'm câ peixe. Se bu larga-m', bu dixa-m' bai, 'm ta dá bu um prend' qui bu câ mestê piscâ ma's."—"Ba busc' prend', mas bu tem pa' ba cu anzol pegad', e se bu tardâ mu't' temp', 'm ta puxab pa' 'riba out'o bez." Ele murgulh' pa' fund', êle trazê um anél na dêd'. Rapaz f'ral, "Nãõ, 'm câ querê anél, 'm querê peixe." Serena f'ral, "Cu isse anél bu ta achâ peixe, bu ta ach' dinhe'r', bu ta ach' tud' cus' qui bu disijâ." Rapaz f'ral, "'M câ ta fia na bó. Bu tem qui pidi esse cusa cu bu oni [English, *own*] boc'." Ele pedi anél pa' dal um mens' post cu tud' jugaria [iguaria].—Ele 'sint' ta comê. Ele temba um camis' di frald' cumprid'. Serena bira frald' di sê camis', êle inchel di dinhe'r'. Ele f'ral, "Deus ba cu bó," e êle furia sê bara di pisca na mar. Quant' êle chiga casa, sê ma' câ olh' peixe, êle f'ral, "Ja bu olh' cusa qui 'm frab' cu piscâ dia diming'?" Ele da sê ma' anél. Ele f'ral, "Esse anél tâ dá bu tud' cusa qui bu disija. Ele ta da bu raçon qui tâ durâ pa' um mez." Ele fazêl um casa cu tud' cusa di dent' qui êle mestê. Pa' rapaz, êle ba anda tâ pass' sabe.

Um dia êle 'sta bem pa' casa, êle acha um cachorinh' ta chorâ. Ele f'ra, "Prob' cachorinh' cu fome!" Ele 'panhal, êle unbrulhal baix' di sê casac', êle trazé sê ma' êle pa' casa. Era um cachorinh' feinho frac', sê ma' câ gárdál. Out'o dia quant' êle tâ bem casa, êle ach' um gatinh' tâ chorâ. Ele lebal casa tambê'. Sê ma' f'ral, "Bó é doud', rapaz. Bu câ sab' cuma cach' câ ta garda gat'?" Out'o dia quant' êle ta bem pa' casa, êle 'contra cu um ratinh' ta chor'. Ele 'panhal, êle lebal casa. Sê ma' f'ral, "Esse é bonit' cusa qui bu fazê. Prumer' bu trazê cach', dipois bu trazê gat', cachor' câ gost' di gat', dipois bu trazê rat' qui gat' câ gost'."—"Ma', 'marrâs cada um só. Da's comê tres bez por dia. Na um suman' nh' f'ra-m' si ê's câ birâ amig'." Na um suman' ê's bira ta brincâ cu cumpanheir' sima tres ermum.

Ma' di Seocenho temba um irmã qui tâ moraba na Sant Anton, qui câ umportab cu êle pamodi éra prob'. Bem, esse mulh' oubi cuma sê irmã 'sta ric' na São Nicolau. Ele dicidi pa' êle 'trabessâ pa' São Nicolau, pa' êle sab' di cert'. Dia qui êle bem éra dia qui sê irmã pidi anél dinhe'r'. Sê irmã temba amiga qui êle trazê cu êle. E's 'staba na out'o quarto. Ele bisiâ na quarto undi qui sê irmã 'staba tâ conberçâ cu anél. Ele bira, êle f'râ sê amig', "Riquesa di nh' irmã bem di 'quêle anél. Nu furtal êle esse noite." E's furtal êle. Out'o dia ê's ba pa' Sant Anton. Pass' um mez, mulh' jobê anél pa' êle pidil dinhe'r' pa' mez, mas êle câ pod' ach' anél. Bem, pass' outrum mez, 'inda êle câ pod' achâ anél. Mas ê' câ f'râ sê filh'. Mas êle ba pa' undi cachô', gat', e rat'. E's bira ta buâ n'êle ta mostral cuma ê's 'staba cu fome. Ele purgunt' sê ma' se êle da ê's comê. "Não, nu câ tem leite na casa."—"Pamode? Anél câ da nh' dinhe'r'?"—"Não, 'm perd' anél." Seocenho coc' cabeça. Ele f'râ, "O Deus! quem-qui fia na mulh', tud' temp' êle tâ rapendêl."

Um dia cachorr' cheira na bent'. Ele f'râ gat' cu rat', "'Quêle anél ba pa' Sant Anton." Rat' f'ral, "Se 'quêle anél 'sta na Sant Anton, nu tem qui bâ lâ buscal." E's ba pa' Porto Preguiça um hóra dipois di meio dia. Ali Cachorr' f'râ Gat', "Bu tem qui buâ na mar." Gat' f'ral, "'M câ sab' nadâ." Cachorr' f'ral, "Anton cumo nu ta ba buscâ anél?" Gat' e Rat' f'râ Cachorr', "Caí na mar prumer'."—"Não, nhôs dous qui tâ bâ prumer'." Ele pegâs, êle botas na mar. Ele caí tambê'. Ele f'râ ê's, "Nhôs subi na 'nha cost'." E's 'trabessa pa' Sant Anton. 'Ind' di dia. E's 'sper' toqui noite pa' ê's com'ça ba pa' casa. Quant' ê's chiga, Cachorr' f'ras, "Mim tâ ficâ 'li na cosinh' na beira di fogon, nhôs bâ." Rat' f'râ Cachô', "'M sab' cuma bu 'sta cu fome. Prumer' cusa qui 'm ta jobê é padaç' di car'. 'M tâ mandâ bu êle cu Gat'." Dipois Rat' mand' car' pa' Cachorr', êle busca p'ra lá, êle acha anél. Ele bem, êle 'contra cu Gat'. Ele f'ral, "Ja 'm achâ anél. Ele 'stab 'marad' na lenç' branc' dent' di um caixinh'. 'M legra caixa cu lenç' branc'. 'M 'panhâ anél. Agó' 'm tâ bâ na almario, 'm ta quebrâ prat', gente ta chuma pa' bó." Quant' mulh' oubi rat', êle grita, "Jesus! Di und'é isse rat' bem, mandâ-m' Deus câ pode um gat'?" 'Sim qui Gat' oubil conbersâ 'sim, Gat' meia na port' e mulh' f'râ, "O! Deus jâ manda-m' um gat' tam dipressa!" Mulh' abri port'. Rat' f'râ Gat' mansinh', "Alem 'li." Dipois mulh' abri port' pa' Gat' corr' cu Rat' pa' fór'. E's tud' corr' p'ra 'baix' pa' beira mar.

Cachorr' f'râs, "Nhôs subi na 'nha cost'." E's subi, ê's saí pa' São Nicolau. Na mé' di mar, Cachorr' purgunt' Rat', "Bu tene anél?"—"Sim, na 'nha dêd'." Cachorr' f'ral, "Da-m' êle, 'm querêl." Rat' f'ral, "Bu câ tem dêd' pa' bu pôl." Cachorr' f'ral, "Se bu câ da-m' êle, 'm ta fogâ nhôs." Rat' f'ral, "Bu câ tem pundi pôl. Bu boca é mu't' larg'. Bu tâ perdêl." Gat' f'ral, "Dal êle. Se bu câ dal êle, êle ta fogâ-nu 'li." Anton Rat' dá Cachorr' anél. Ele pô dent di boca. Dipois Cachorr' abri boca, anél caí na mé' di mar ba pa' fund'. E's chiga terr'. Rat' f'râ, "Tud' nosse trabalh' pa' nad'. Bu perd' anél pamod' bu boc' é mu't' larg'."

Na beira mar ê's olh' um numer' di carangueix'. Cachorr' f'râ, "Rat', bó bu saqued' lá. Gat', bó bu saque lá, e mi 'li. Nu ta prend' 'quê's carangueix'. E's qui furtâ anél." Carangeix' f'râ, "Cusa qui nu fazê pa' bu prendê nu?"—"Bu furtâ noss' anél. Ele 'sta na fund' di mar. Bu tem qui bâ buscal." Um carangueix' qui temba perded' sê pé f'râ, "Bom, mi é prumer' qui tâ bai." Ele ba, êle busca, êle achal. Ele bem, êle f'râs, "Ja 'm sab' und' qui êle 'sta, mas um mas miud' qui mi qui tem qui bâ buscal." Um caranguexinh' f'râ, "'M tâ ba buscal. Nós tud' câ pode bâ cadia." Ele ba, êle bem pa' tras cu anél na dêd'. "Disse é di anél?" Cachorr' f'ral, "Sim, nhôs tud' 'sta libre." E's trazê Seocenho anél. E's f'ral, "Ele 'stab na Sant Antão. Nu trazêl pa' tras." Rapaz f'ra sê ma', "'Nhâ olh' esse é 'nha cusas qui 'm fazê. Se 'm câ éra amig' cu cachô', cu gat', cu rat', undi qui nu 'staba hoje?" Disse bez êle tuma conta di anél sê pessõa. Ele f'râ, "Home' qui fia na mulh' sê fim é na cadia ou na 'spital."

90.

Era um rei, êle tem um filh' principe. Dia qui esse principe nêce, nêce tambê' um sê primo. Um chuma Don Pedr' principe, sê primo chuma Bons Amig'. E's criâ junt'. Quant' principe tem quinze an' di idade, êle drumi um noite, êle sunh' cu um princes' incantad' di fund' di mar qui chumaba Aldraba Juliana. Pal'manhã criad' lebal almuçâ, êle câ almuçâ. Lebal jantâ, êle câ jantâ. Lebal ciâ, êle câ ciâ. Bem, sê pai ba purguntal cusa qui êle tem qui êle câ 'sta comê. Ele f'ral cuma êle sunha cu princesa incantada di fund' di mar qui chuma Adraba Juliana, 'ma êle câ ta comê, nim ê' câ tâ bibê 'namente ê' câ olhal. Rei f'ral pa' êle comê, pa' êle bibê, êle ta dixal olhal.

Rei ba pundi saib', purguntal come êle ta fazê pa' principe olhâ esse princes'. Saib' dal um garafa di azeite doce. Ele f'râ, "Bu dal um lenç' co'r di ceu, um, co'r di 'strella, um, co'r di lua, e tambê' bu dal um cabal'; pa' êle montâ esse cabal', êle ba na beira di mar; pa' êle basâ um metade desse azeite; pa' êle f'râ mar, 'Abri diante, bu fichâ 'tras;' prumer' casa qui êle 'contra cu êle é casa di princesa incantad'; pa' êle pass' sê cabal' carreira ba pa' 'riba bem p'ra baix'; oqui êle pára na porta di casa, pa' êle pidi criada bibê, oqui êle bibê, pa' êle t'râ 'quêle lenç' co'r di ceu pa' êle limpâ boca."

Bem, dipois êle comê, êle bibê. Rei dal um cabal', esse tres lenç' cu esse garaf' di azeit'. Ele ba na mar, êle basâ um metad', êle f'ra mar, "Abri diante, bu fichâ 'tras." Ele corr' séte dia e séte noite. Na dia de oit' êle chiga n'um casa. Ele pass' sê cabal' carreir', êle ba pa' 'riba, êle bem p'ra baix'. Ele pára na porta di casa, êle pidi criada bibê. Criada bâ pa' dent' f'ra sinh'â cuma 'sta um home' pa' port' pidil bibê. Sinh'â f'ral, "Pô agu' naquêle canéca di folha, bu dal bibê." Quant' êle bibe, êle t'râ um lenç' cor' di ceu, êle limpa boca. Criada corr' pa' dent', êle f'râ sê nhanhâ, "Nha lenços bonito, ma' tem um ma's bonito qui tud' esse qui nhâ tem." Princes' f'ral, "Ba f'ral pa' êle bende-m' êle." Quant' criad' f'ral, êle f'ral, "Cusa que é um lenç' pa' 'm bendêl êle, tumal, bu lebal."

Ele pass' sê cabal' carreir' out'o bez, êle bâ 'riba, êle bem 'baix'. Ele torna pidi criad' bibê. Sinh'â f'râ criad' pa' dal bibê na copo. Quant' êle bibê, êle t'ra 'quêle lenç' co'r di 'strella, êle limpa bôca. Criad' corr' cu tant' pressa qui êle quebra cop', êle f'râ, "Nhanhâ, se 'quêle lenç' éra bonit', esse me que bonit'."—"Ba f'ral pa' êle bende-m' êle." Criad' f'ral, "Nhanhâ f'râ pa' nhô bendel esse lenç'." F'ral, "Cusa que é um lenç' pa' 'm bendêl êle, tumal, bu lebal."

Principe pass' sê cabal' carreir' out'o bez, bá 'riba, êle bem 'baix', êle pidi criad' bibê. Sinh'â f'râl, "Pô agu' na 'nha copo di práta, bu dal bibê." Quant' êle bibe, êle t'ra 'quêle lenç' co'r di lua, êle limpa boca. Criada corr' tam dususperad' qui êle quebra um pé e câ sinti êle. "Nhanhâ, 'quêle dous é câ nad', se nhâ olha esse. E ma's bonito cusa qui 'm olh' na mund'." Ele f'ral, "Ba f'ral pa' êle bende-m' êle." Ele f'râ principe, "Nhanhâ f'râ pa' nhô bendel esse lenç'." Principe f'râl, "Cusa qui é um lenç' pa' 'm bendel êle? Ba bu f'ral pa' êle achal é só 'nha mon cu di êle." Quant' êle f'ra sinh'â, êle f'ral, "Nhâ longa mon na 'quêle janéll', êle ta longa nhâ êle." Quant' princes' longa mon pa' êle tumal, princip' pegal na mon, puchal, pôl na ragaç' di sê cabal'. Ele basa rest' d'azeit', êle f'râ, "Mar, abri diante, bu fichâ 'tras."

Princesa da um ai na port' di sê casa; êle da um ai na mê' di mar, êle da outro um na beira di mar. Quant' êle chiga cu êle, princes' bira mud', câ ta papiâ. Ele ba pundi saib' outro bez, purguntal se câ tem cusa qui ta fazel papiâ. Saib' dal um biola. Ele f'ral, "Bâ cu esse biol'. Oqui bu chiga dent' di port' bu ta 'final, êle ta sorri, bu tâ tocal, êle tâ cantâ." Quant' princip' chiga dent' di port', êle fina esse biol', princes' sorri, êle tocal, princes' papiâ, êle f'ral, "'Quêle tres ai qui 'm da, um na porta di 'nha casa é 'nha criad' qui 'm dixa pa' tras, 'quêle na mê' di mar é 'nha balai' di custura qui 'm dixa pa' tras, 'quêle ahi qui 'm da na beira di mar é 'nha 'sent' qui 'm 'sinta na qui 'm necê qui nim sol câ olha-m' qui fari pecador pa' bu t'râ-m' di lá." Dipois anton principe bâ pa' tras, êle bâ buscâ sê criad' cu sê balai' di custura. Ele bem pa' tras. E's bem casa. E's prubica na séte padre, casa na vint' e um. Qui 'té hoje êle fica rei di mar amâ [e mais] di terr'.

92.

Aldraga Jiliana 'ncantad' di fund' di mar, séte torr' belen, qui móra na monte d'ouro, cab' qui mosca mach' câ ta ba lá qui fari fincad' torna rachad'.

Temba um rei qui temba um filh' qui chuma Bonito. Ele drumi noite, êle sunha cu Aldraga Jiliana. Quant' qui 'manchê [amanhecer] criada bâ lebal café, ê' câ tuma. Ele lebal almoçâ. Quant' êle ba, êle acha café lá. Ele bem pa' tras, êle f'ra ma' di Bonit' cuma êle lebal café, ê' câ tumâ, êle lebal almoça, ê' câ almoçâ. Anton raính' ba f'ra 'Nhô' Rei. Rei manda chumal purguntal cusa qui êle tem, qui êle lebal café, êle câ tumâ, êle lebal almoçâ, êle câ almoçâ. Ele f'ra rei, "Ja chiga bu di purgunta pamode êle sunha cu ma's bonita cara qui tem na mundo qui chuma Aldraga Jiliana 'cantada di fund' di mar, séte torr' belen, qui móra na monte d'ouro undi qui mosca macho câ tâ bâ qui fari fincado rachado." Ele f'râ rei cuma êle ta bâ jobê esse mulh'. Rei f'ral cuma êle ta ba lá, mar câ tem caminho?

Esse principe temba um cabal' uncantado. Ele ba pundi sê cabal'. Cabal' f'ral pa' êle f'ra rei pa' dal um mon di sal, cu tres lenç' di sed', um co'r di 'strell', um co'r di lua, um co'r di mar. Ele tuma esse sal cu esse lenç', êle monta sê cabal', êle f'ra rei cuma êle 'sta ba pa' monte d'ouro. Rei f'ral, "Cumo bu ta ba lá, é cabo qui mosca mach' câ ta ba lá qui fari fincad' torna rachad'." Ele ba tuma abenç' di sê pai cu sê mãe pa' 'êle ba pa' monte d'ouro. E's f'ral, "Cusa qui bu querê pa' nu dâ bó, pamod' nu câ ta olhab' ma's?" Ele f'ras cuma êle câ mest' nada só sês abenç'; cu fé na Deus, êle ta bem pa' tras cu Aldraga Jiliana junt' cu êle.

Ele monta sê cabal'. Cabal' f'ral, "Oqui nu ba na beira mar, oqui agu' 'sta, da-m' na peito, bu ta bota 'quêle mon di sal, bu ta f'ra mar, 'Abri diante, bu fichâ 'tras.'" Na sê caminh' tres dia, tres noite, êle câ 'contra nim pass' ta buâ. Na dia di quat', pal'-manhã, êle 'sta ao pé di monte d'ouro. Ele disanima. Ele f'ra sê cabal' cuma ê's câ ta olha n'um pescador, cre que ê's ta ficâ perdedo na mund'. Cabal' f'ral cuma ê's 'sta perto di monte d'ouro. "Cusa di nobe hóra bu ta 'contrâ cu um hôme' qui ta dâ bu nobidadi di monte d'ouro, ma' êle ta f'rab' cuma lá câ ta ba nim mach', nim femia."

Dipois êle ba ta andâ, êle chiga na casa. Ele corr' sê cabal', êle ba pa' 'riba, êle bem p'ra baix', êle pára na porta. Criad' saí na porta, êle pidil bibê. Criad' f'ra, "Nhanhâ, 'sta um home' 'li na porta pidi-m' bibê." Ele f'râ criad', "'Panha canéca, bu dal bibê." Quant' êle bibe, êle t'ra 'quêle lenç' co'r di mar, êle limpa boca. Criada bem pa' dent'. Ele f'ra, "Nhanhâ, 'quêle home' tem um lenç' ma's bonit' cusa qui tem na mund'." Ele f'râ, "Ba bu f'ral p'êle bende-m' êle." Home' f'ral, "Lebal êle. Bu f'ral cusa que é um lenç' pa' 'm bendel êle?" Ele torna, corr' sê cabal'. Ele ba, êle torna birâ, êle pidi criad' di fabor "bu da-m' bibê, pamodi 'm anda caminh' mu't' longe, 'm tene mu't' sed'." Sinh'â f'ral, "'Panha 'nha cop' di prata, bu dal bibê." Quant' êle bibe, êle t'ra 'quêle lenç' co'r di 'strell', êle limpa boca. Criad' corr' pa' dent'. Ele f'râ, "O Nhanhâ, se 'quêle lenç' éra bonit' esse mê que é bonit'." Ele f'ral, "Ba bu f'ral pa' êle bende-m' êle pa' dinheir' qui for' 'm tâ cumpral êle." Principe f'ral, "Cusa que é um lenç' pa' 'm bendel êle? Tomal, bu lebal." Ele corr' sê cabal', ba p'ra baix', êle bem pa' 'riba, êle f'râ criad' di fabor torna "da-m' bibê, pamod' 'm bem di caminh' mu't' longe. Esse é ultimo bez qui fica-m' pa' 'm ba' 'nha caminh'." Criad' f'ra, "'Nha nhanhâ, êle pidi-m' bibe, êle f'ra cuma esse é ultim' bez qui fical pa' 'm dal bibê, pa' êle ba sê caminh' pamod' êle tem caminh' mu't' longe." Ele f'ral, "Ba 'panh' 'nha cop' d'ouro, bu lebal bibê." Quant' êle bibe, êle t'ra 'quêle lenç' co'r di lua, êle limpa boca. Criada' bua, êle ba diante di sê sinh'â, êle f'ral, "O 'nha nhanh', esse mê que bonito 'quêle out'o dous. Nha da-m' êle." Nha nhanh' f'ral, "Ba bu f'ral pa' êle bende-m' êle pa' dinheir' qui for' 'm ta cumpral êle." Home' f'ral, "Ba bu f'ral cusa qu'é um lenç' pa' 'm bendel êle? Mas esse é mon di branc' cu branc'." Nha nhanh' f'râ cuma entaõ ja êle fica sim êle, pamodi sê ma' cu sê pa' botal maliçon pa' 'sent' qui êle 'sinta pa' êle câ labant'. Ele mand' criad' pa' purgunta home' cumo êle chuma. Ele f'ral, "'Nha nome é Marco, filh' di Rei di Mouro Grande." Ele f'ral, "'Nha nhanh' f'râ si nhô câ ta bendel 'quêle lenç'?" Ele f'ral, "Esse lenç' é só mon di branc' cu branc'; se ê' câ ta labanta, êle longa só mon na jané', 'nha mon di me cu di sê." Criada f'ral, " 'Nha nhanh', esse dous qui nhâ tene é pa' mi, êle câ balê nada diante diquêle. 'M tâ carragâ nhâ. Nhâ ta longâ só mon na jané', nhâ ta tumal." Criad' carragal. Ele longa mon na janéll'. Quant' que êle longa mon, principe rabatal, pô na ragaç' di sê cabal'.

Ele da um grit' na porta di sê casa, um ai na rabentaçon d'agu', um grit' na mê' di mar. Quant ê's chiga casa di rei, minina mura câ ta papiâ. Câ tem ninguem qui tâ fazel papiâ. Ja bem tres principe ninhum câ ta fazel papiâ. Entaõ rei botâ band', pa' quemqui faze Aldraga Jiliana uncantad' di fund' di mar, séte torr' belen, qui ta móra na monte d'ouro undi qui nim mosca mach' câ ta ba lá qui fari fincad' rachad', êle ta casal cu êle.

Enton bem Marco, êle temba um mula uncantad'. Ele ba 'sinta diante di sê mula. Sê mula f'ral, "Isse câ nada. Raính' 'sta tras di matâ bu, ma' tudo cusa qui êle f'râ bu, bu f'ra-m', 'm tâ salbâ bu." Ele bem, êle f'râ, "E mi que é Marco. 'M tem lealdade di fazê papiâ Jiliana 'cantad' di fund' di mar, séte torre belen, qui móra na monte d'ouro, cab' qui mosca mach' câ tâ bâ qui fari fincad' rachad'." Mula f'ral, "Ba, bu f'ral p'êle dâ bu loja pa' bu colhe tres biola. Prumero qui bu 'panh', bu finâ. Ele ta spiâ bu. Oqui êle spiâ bu, bu pô 'quêle lá, bu 'panha 'quêle out'o, bu ta finâ, êle ta sorri. Pô lá, bu 'panha 'quêle out'o. Oqui bu 'panh' 'quêle out'o êle tâ papiâ."

Quant' êle papiâ, êle f'râ, "'Quêle ai qui 'm dâ na porta di 'nha casa é 'nha criad' qui fica pa' tras, 'quêle grito qui 'm dâ na rabentaçon d'agu', é mon di gente qui 'm câ con'cê, 'quêle grit' qui 'm dâ na mê' di mar é 'nha anél di mimoria qui caí lá."

Raính' f'ra rei j'êle fazel papiâ, ma' é câ home'. Rei f'ral, "E home', sinhor d'home'." Raính' f'ral, "E mulhê', sinhor' di mulh'." Raính' f'ral, "Marco, bó qui tem lealdade di fazel papia, bu tem lealdade di 'panhâ pó di binh', pa' bu prantâ, pa' bu podá, pa' dâ uba, pa' dâ vinh', pa' dâ vinh' pa' sirbi na hóra d'almoç'." Ele ba 'sintâ diante di sê mula tâ chorâ. Mula purguntal, "Cusa qui bu tem qui bu 'sta chorâ?"—"Ja chiga bu di purgunta, pamodi 'nha raính' da-m' pó di binha' pa' 'm prantâ, pa' 'm podâ, pa' dâ uba, pa' 'm fazê binh' pa' sirbi as hóra d'almoç'." Mula f'ral, "Esse é câ nada." Ele 'panha pó di binha sec', êle pranta, êle poda, êle 'panh' uba, êle pisa, êle fazê vinh' sirbi pa' almoç'.

Rei f'ra Raính', "Ja 'm frab' 'ma é home', sinhor d'home'." Raính' f'ral, "E mulh', sinhor' di mulh'. Se bu querê sabe cuma é mulh', 'manhã êle ta ba fazenda junto cu Bonito pa' bu olh' cuma é mulh'." Ele bem, êle 'sinta diant' di sê mula tâ chorâ. Mula f'ral, "Cusa qui bu 'sta chorâ?" Ele f'ral', "'Manhã, raính' 'sta manda-m' pa' fazend' cu Bonit'." Mula f'ral, "Oqui bu ba, câ bu 'panha fruta di mulh', 'panha só di home'." Quant' ê's chiga, Bonito 'panha marmel', mancã, uba, tudo fruta. Ma' êle 'panh' só dous mançã, êle pega na mon. Bonito f'ral, "'Panha uba e out'o fruta." Ele f'ral, "Não, 'm câ gosta di fruta. Esse dous mançã é bastante." E's bem casa. Bonito f'ra Rei, "E home', sinhor d'home', êle câ 'panh' n'um frut' di mulh'."

Rei manda chuma Raính'. Ele f'ral, "Ja 'm f'rab cuma é home', sinhor d'home'." Raínha f'ral, "E mulh', sinhor' di mulh'. Se bu querê sabe, 'manhã êle ta ba labâ na mar cu Bonito. Bu ta sabê se é mulh' ou se câ mulh'." Quant' 'man'xe 'quêle manh', êle ba pundi sê mula, êle f'ral cuma ê's mandal pa' êle ba mar labâ cu Bonito. Mula f'ral, "'Inda esse é câ nada. 'Manhã oqui bu bai, bu ta 'marra-m' frouxo. 'M ta 'scapâ, 'm ta brigâ cu sê cabal', 'm ta matal, êle ta dissaborâ, nhôs câ ta labâ, nhôs ta bem casa." Quant' ê's ba labâ, êle 'marra sês cabal'. Quant' ê's duspi qui fica só siloura [ceroulas] pa' t'râ, mula di Marco 'scapa, êle mata cabal' di Bonito. Bonito dissabora, ê's câ laba, ê's bem casa. Bonito f'ra Rei, "'Nha mãe é 'nteimosa. E home', sinhor d'home'. Nu duspi toqui fica só siloura [ceroulas]. Sê mula 'scapa, briga cu 'nha cabal', êle matal. Só esse qui 'nha mãe 'staba sê 'tras." Ele chuma raính'. Ele f'ral, "Spia cusa qui bu untem' faze só pa' sê mula matâ Bonito sê cabal'. E home', sinhor d' home'." Raính' f'ral, "Ja 'm f'rab' 'ma é mulh', sinhora di mulh'."

Rei f'ral, "Se é mulh', 'm ta sabel, pamod' 'm ta casal hoje." Rei prubiçal na quato'ze padre, êle casal na dusasete. Dipois di ê's casa, ê's passa fésta, ja bem na hóra di ba deita, ê's ba pa' sês cabo qui ê's ta ba drumi. Raính' manda criada pa' bem sacuta. 'Sinta, 'sinta, 'sinta. Quant' chiga na inpino di meia noite, êle oubi Aldraga chuma sê marid' Marco. Ele f'ral, "Nhô bem, nu bem deita, pamode ja 'm bem terr' qui tâ casado mulhê' cu mulhê'." Criada da um pinote pa' êle ba faze raính' sabe cuma é mulhê'. Ele ba tanto dipressa qui êle quebra tudo dente qui êle temba na boca. Ele f'ra, "'Nhâ Raính', é mulhê', sinhor' di mulher, pamodi 'm oubil chumal, êle f'ral pa' ê's ba deita, pamodi j'êle bem terr' qui ta casado mulhê' cu mulhê'." Raính' f'ra Rei, "'M câ jâ f'râ bu 'ma é mulhê'?"

Entaõ ê's 'ranja pa' bem matâ Marco pal'manhã. Marco fica mu't' triste, êle fica tâ cu'da quant' bem chiga meia noite êle oubi chiga na porta, chumal, "Marta! Marta!" Ele cudi. Quant' êle cudi, êle f'ral, "Ja bu sabe qemqui 'sta papiâ cu bó?" Ele f'ral naõ. Ele f'ral, "Ami é 'Nhô' San Pedr', bu padrinh'. 'M bem pa' 'm bem salbab, pamodi ê's 'sta bem pa' bem matab par'manhã. 'M bem pa' 'm bem pô bu tud' feito acabad' qui um home' tem." Dipois êle biral home' cu tud' inquant'. Ele f'ral, "Saquedu tras di porta, pamodi ê's ta bem pa' ê's bem matâ bu." Ele saqued' tras di porta. Quant' raính' bem cu troupa, êle bem di diante di tud'. Quant' ê's chiga, raính' bira pa' êle abri porta, Marco pega sê corpo d'home', êle da raính' cu êle na boca, êle quebral tud' dente na boca.

Corr' um sapatinh' p'ra 'li abaixo.
Salto d'home'.
Pena papel.
Cachas russ'
Rabo na areia.

Um ba tras di ca' 'Nhô' Cote 'Nhô' Rinqincote.
Nu quebra coco,
Nu bibê agu',
Nu dixa biand' pa' faze massusa.

93.

Era um home' qui ta trabalhab' na fornalh'. Ele temba um filh' mei' maluc'. Esse home' furtâ um pouco di mel. Ele pô na buli, êle da sê filh' pa' ba bendê. Ele f'ral, "Bendel na alguem qui câ ta papiâ." Rapaz tuma buli. Ele bai, êle purgunta prumer' pessõa qui êle 'ncontra se êle querê comprâ mel. "Pa' quant'?" êle purguntal. "O, 'm câ ta bendê bu êle," rapaz respondel, "bu ta conbersâ. 'Nha pai fra-m' pa' 'm bendêl na alguem qui câ ta papiâ." Ele bai, êle 'contra cu out'o pessõa. Ele f'ral, "Compra mel?"—"Pa' quant'?"—"O, 'm câ pode bende bu êle. Bu ta papiâ." Depois qui esse [isso] ja pass' cu uns pouco de pessõa, êle ba pa' camp' pa' tras di unde qui gente tâ morâ. Ali êle 'contra cu cachô'. "Eh, 'Nhô, 'nhô querê comprâ mel?" Cachô' câ conbersâ. Ele f'ral, "Compra mel? Compra mel?" Cachô' câ conbersa. "E bó prope qui 'nha pai querê pa' 'm bende mel." Ele basa mel na chon. Cachô' bira ta lembêl. "Agó' ja bu tuma mel. 'Manhã 'm ta bem tuma dinheir'." Rapaz ba casa. Sê pai purguntal se ja êle bendê mel. "Sim, Pai. 'M anda, anda, anda, toqui 'm cansa, ma' afinal 'm acha um alguem qui câ ta papiâ. 'M conbersâ cu êle tres bez, êle câ responde. 'Manhã 'm ta ba tuma dinheir' na êle."—"Bu ta con'xel out'o bez se bu olhal?"—"Sim, 'm ta con'xel."—"Bom. Aquêle é home' qui 'm ta bende mel tud' dia." Out'o dia rapaz ba no mesmo logar, ma' cachô' ja bai, disse logar 'staba cobert' di forminga cu mosca. Rapaz purguntas, "Unde 'quêle mos qui 'm bende mel?" E's câ respondel. Raiba da rapaz. Ele 'panha pó, êle matas. Quant' rapaz ba casa, êle f'ra sê pai, "'Quêle home' qui 'm bende mel câ 'staba lá, só forminga cu mosca, qui 'staba lá. Quant' 'm purguntas punde 'quêle home' qui 'm bende mel, ê's câ responde." Sê pai respondel, "Bó é doid'. Quemqui bu bende mel?" Mesmo hóra, um cachô' sima 'quêle cachô' qui êle bende mel, bem ta pass' na porta. "'Quêle cachô' par'ce 'quêle arguem qui 'm bende mel," rapaz f'ra. Anton sê pai sabe cuma éra doid'. Ele bira tâ purguntâ cusa qui êle ta fazê cu êle. Sê pai pa' êle t'ral di' lá, êle f'ral, "Ba cobral dinheir'." Ele corr' tras de cachô' qui bem ta pass', êle bira ta 'çoutal. Home' purguntal, "Pamode bu 'sta 'çouta 'quêle cachô'?"—"Pamodi 'm bendê mel na um sima êle, êle câ paga-m'." Desde 'quêle temp' até hoje, rapaz ta 'çouta tud' cachô', e mata' tud' mosca qui êle ólha.

Um bez êle ba pa' casa di rei, êle entra. Rei purguntal, "Cusa qui bu querê?"—"'M bem f'ra bu cuma 'm bende cachô' um pouco di mel, quant 'm ba tuma dinheir' êle câ 'staba lá, j'êle baba. Forminga cu mosca qui 'staba ta comel tud'." Rei ólha cuma é doid'. Pa' êle t'ral di lá, êle f'ral, "Undi qui for' qui bu olha mosca, bu matal." Naquêle hóra mosca caí na cabeça di rei. Rapaz dal um tapona. Ele da cu rei na chon. Guarda' corr' pa' prendê rapaz, e pa' lebal pa' cadia. Rei f'ras, "Nhôs largal. Ele so'ment' cumpri 'nha orde." E rei dixal na palacio pa' exemplo cuma mu'tos vezes um doid' tâ unganhâ um home' sabid'.

94.

Era um terra undi qui macac' custuma tâ furtâ rapariga. Ele ta lebas pa' rocha. Ali êle ta dixas cu roda pa' ê's fia, ama biola pa' ê's dibirti. Temba um mulhê' qui temba um filha muit' bonita qui chuma Maria. Sê pa' chumaba Bianina. Um dia quant' mulhê' bem casa di trabalh' cansad' sime êle ba pa' fóra pilâ. Maria f'ral, "Mama, 'm câ podê 'juda 'nha pilâ?" Sê ma' respondel, "Não, se bem pa' fóra 'li 'm tem med' di 'm perdê bu." In tud' cas' rapariga bem pa' fóra pa' pilon. Ele da só um posada na pilon, macac' bem ta corre, êle pegal, êle lebal pa' rocha. Era um rocha qui tud' arguem ta passa na sês caminh' di 'grex'. Rei bem ta passa, Maria chumal pa' êle bem dibirtil. Ele respondel, "'M câ tant' atribid' pa' 'm ba, só si bu chuma-m', então 'm ta ba." Ele chumal, êle ba, só êle spial, êle fica pejad 'tres filh'.

Quant' ê's nesce, êle pôs nome Carl', Leit' e Liamor. Papagaia di rei qui éra sês padrinh'. Rei éra casad'. Tud' bez qui êle 'sinta na mensa pa' êle come, êle ta f'ra,

"Um padaç' dent' di boca di Carl'.
Um padaç' dent' di boca di Leit'.
Um padaç' dent' di boca di Liamor.
Ai Carlo! Ai Leit'! Ai Liamor!"

Raínha oubi esse conberç', êle f'ra papagaia, "Papagaia, bu sabe tud' segred' di rei. Se bu câ f'ra-m' esse conberç' qui rei ta f'râ ante d'êle come' 'm ta matâ bu." Papagaia respondel, "Rei ta chuma nome di tres rapaz qui um rapariga qui chuma Maria tem cu êle."

Raính' f'ral, "'Manhã bu ta ba bu ta f'râ Maria 'ma rei manda bu pa' bu ba busca Carl' pa' ba pa' 'scóla." Papagaia ba, êle trazê Carl'. Raínha entregal na mon di cosinheir' pa' êle matal pa' êle guisal pa' jantâ di rei. Carlo éra tant' bonit' qui cosinheir' 'ngachal baix' de caixon. Na sê logar êle mata um cachorrinh', êle guisal, êle sirbi pa' jantâ di rei. Quant' rei f'ra,

"Um padaç' dent' di boca di Carl'.
Um padaç' dent' di boca di Leit'.
Um padaç' dent' di boca di Liamor.
Ai Carl'! Ai Leit'! Ai Liamor!"

raínha f'ra, "Alal bu diante." Out'o dia êle dá Papagaia orde pa' ba buscâ Leit' pa' ba pa' 'scóla. "Bu ta f'ral 'ma Carl' ja sabe ja ma's qui sê mestre." Papagaia traze Leit', raínha dá cosinheir' êle pa' guisal; mas êle tambê' era tam bonit', cosinheir' 'ngachal, êle pô na sê logar um cachorrinh'. Quant' rei f'ra,

"Um padaç' dent' di boca di Carl'.
Um padaç' dent' di boca di Leit'.
Um padaç' dent' di boca di Liamor.
Ai Carl'! Ai Leit'! Ai Liamor!"

raính' f'ra, "Alal bu diante." Out'o dia raính' manda Papagaia pa' ba buscâ Liamor. "Bu ta f'ra Maria cuma esse out'o dous ja passa mestre." Desse bez cosinheira câ pode acha cachôrr', êle guisa um gat'.

Out'o dia raính' manda Papagaia pa' ba busca Maria. "Bu ta f'ral pa' êle bem oubi missa nob' qui sê tres filh' satâ dá." Quant' Maria bem, raính' teneba 'spada molad' 'riba di mensa pront' na mon pa' matal. Raính' purguntal, "Quemqui dâ bu atribiment' di tem filh' cu 'nha marido?" Naquêle conbers' cachôrr' di rei corre, êle ba pundi rei. Esse cachôrr' éra 'nxinad' pa' êle corrê pa' rei oqui alguem cusa contice na casa di rei. Raính' rapiti out'o bez, "Quemqui dâ bu atribiment' di tem filh' cu 'nha marido? 'M manda buscâ bu pa' 'm bem mata." Rapariga responde, "Ami Maria filha di 'nha pa', Bianina, pa' 'm bem morre morte di galinh' qui 'm câ tem n'um culpa."

N'esse hóra rei chiga giado pa' sê cachôrr'. Rei purgunta, "Cusa qui bu bem fazê 'li, Maria?" Ele responde, "Hoje faze quat' dia qui bu 'sta manda buscâ nó. Prumer' dia bu mandâ buscâ Carl', sugund' dia bu manda buscâ Leit', tercer' dia bu manda busca Liamor, e hoje bu manda busca-m'." Dipois entãо, rei 'panha 'spada qui 'staba pa' mata Maria, êle corta raính' cabeça. E's mata papagaia, ê's quemal, pô censa n'um sac', pô na pé di 'scada pa' ê's tud' ta limpa pé n'êle.

Quant' cosinheira ólha isse tud', êle fica cu med', êle ba f'ra rei, "'M sabe cuma bu ta mata-m' tambê', mas prumer' dixa-m' confessâ 'nha culpa. Quant' raínha da-m' tres minin' pa' 'm matâ pa' 'm guisa, 'm achas mu't' bonit', 'm câ matas, 'm mata na sês logar dous cachôrr' cu um gat'." Rei dal orde trazê 'quê's minis 'li. Ele trazês. Quant' sês mãe ólhas, êle esmaia. E's temba qui botal agu' na rost' pa' êle biba. Dipois ê's t'ra cosinheira fóra di cosinha, racebêl dent'o di casa sima qui êle que mãe di mininos. Fazel gobernador di casa. Re' dá Maria coroa di raính', e Maria manda busca sê mãe pa' bem morâ na palacio. E's faze um grand' fésta. Honte 'staba tâ passa lá honte tarde, êle 'staba ta cheirâ tam sabe qui da-m' gana di 'm ba pa' dent'. Ali 'staba carne assad', peru assad', galinha assad', liton assad' cu rechei', e pat' rechiad'. Tambê' temba vinh' di Port', vinh' verde, vinh' brumelh', e vinh' branc', e tambê' temba vinh' tint' pa' criados.

J'êle cabâ.

96.

Era um rapaz nome Manuel de Boné Branc'. Ele gosta di tâ dâ bolta. Um dia êle 'staba pa' fóra tâ andâ, êle 'contra cu tres rapaz tâ brigâ pa' um sobri casaco. Ele f'râ, "Tres home' tâ brigâ pa' um casaco!" E's responde, "Nu tem rezão di brigâ pa' esse casaco. E unica cosa qui nosse pa' dixân. Nu tem qui rapartil."—"Qui valor êle tem?"—"Quemqui bistil êle pode bâ calquer logar ninguem câ tâ olhal." Manuel f'ras," 'M ta parti nhôs êle." Na sê algibeira êle temba tres laranja. Ele t'ra um, êle bóta d'um cotelo p'ra baix'. Ele f'ras, "Quemqui 'panha 'quêle laranja qui ta achâ casaco." Emquanto ê's satâ corr' tras di laranja, êle 'panha sobri casaco, êle bai.

Ele bai, bai. Ele 'contra cu dous rapaz tâ brigâ pa' um chapé di séda. Ele f'ras, "Dous home' tâ brigâ pa' um chapé di séda!" E's respondel, "Nu tem rezão di brigâ pa' êle. E unica cousa qui nosse pai dixâ nu. Nu tem qui rapartil."—"Qui valor êle tem?"—"Quemqui pôl êle ta passa 'riba d'agu' êle câ ta molhâ."—"'M ta raparti nhôs êle." Ele tra outrun laranja, êle bóta. Imquanto êle f'ras quemqui 'panhal qui ta acha chapé imquant' ê's 'sta corr' sê 'tras, êle 'panha chapé pa' êle, êle bai.

Ele bai pa' cidade, nome Are'a Branca Agua 'Marela. Ali mora um princesa qui custuma carcâ sais par di sapat' n'um noite. Rei denunciâ qui calquer rapaz di dusoito an' que capaz di f'ral cumo qui êle ta cabâ sais par di sapat' n'um noite, talbez êle tâ casâ cu êle, e herda metade di reino. Manuel chiga casa di rei. Ele purguntal se 'quêle anuncio é cert'. "Sim, é cert' sima ê's f'ra, e quemqui câ pode 'certa cu êle ta perde sê cabeça. Bu tem qui pass' noite na sê quart'." Manuel f'ra, "Bom. Princesa, bu tem pa' ba cama sim cortina pa' 'm pode olhâ bu." Princesa f'ral, "Mu't' bem. Bó é carne'rinh' qui 'm querê."

Meia noite princesa spia Manuel qui cubri sê cabeça cu lançol.

Princesa f’ra, “Ah, ’nha carneirinh’, ’m ta ’ranja bu.” Dipois pa’ porta, “O Diabreta, abri porta pa’ mi.” Manuel labanta, êle f’ra sê chapé, “Chapé’ leba-m’ tras di princesa.” Princesa chiga na rio. Ele f’ra, “O Diabreta, passa-m’ na out’o banda di rio.” Manuel f’ra, “’Nha chapé, passa-m’ esse rio.” Ele chiga na jardim di prata. Ele f’ra, “Boa noite, Jardim de Prat’.” —“Boa noite, Sinhora Princesa e seu cumpanheir’.”—“Mas eu não tenh’ cumpanheir’.” Ele chiga na jardim de ouro. Ele f’ra, “Boa noite, Jardim de Ouro.”—“Boa noite, Sinhora Princesa e seu cumpanheir’.”—“Mas eu não tenh’ cumpanheir’.” Ele chiga na jardim di diamante. “Boa noite, Jardim di Diamante.”—“Boa noite, Sinhora Princesa e seu cumpanheir’.”—“Mas não tenho cumpanheir’.”

A uma hóra ê’s chiga na palacio unde tenha um grande balh’. Ali temba quorenta home’, êle só mulhê’. Manuel f’ra, “’Nha chapé, po-m’ dent’ n’um cant’.” Prumer’ balh’ é um valsa. Quant’ êle caba balhal, sola de sapato gasto. Ele t’ral, êle pôl n’um banda. Manuel ’panhal, êle umbrulhal na sê casac’. Sugund’ balh’ éra masurca. Quant’ êle caba balhal, sugund’ sapat’ cabâ sola. Ele t’ral, êle pôl n’um band’. Manuel ’panhal, êle umbrulhal na sê casac’. Terçero balh’ éra shotis, quarto, strombolica, quinto e sé’to, contradança. Dipois de cada balh’, êle bóta um par di sapat’ n’um banda. Manuel ’panhas tud’. Emquant’ êle ’sta ta conbersâ cu m’ordomo, Manuel dá home’ cu um bafatada na rosto cu sê chapé. M’ordomo f’ral, “Esse noite bu bem cu cumpanheir’.” Princesa f’ral, “Não tenh’ cumpanheir’.”—“Bem oqui bu ba esse noite, câ bem pa’ tras mais. ’M câ tem nada qui fazê cu bó mais.” Na bem pa’ tras êle passa na jardim di diamante. Ele f’ra, “Adeus, Jardim di Diamante.”—“Adeus, Sinhor’ Princesa e seu cumpanheir’.” Manuel québra um flor, êle po na sê casac’. Ele bem na jardim di ouro. “Adeus, Jardim de Ouro.”—“Adeus, Sinhor’ Princesa e seu cumpanheir’.” Manuel québra um flor di ouro, êle pô na sê casac’. Ele bem na jardim di prata. “Adeus, Jardim di Prata.”—“Adeus, Sinhor’ Princesa e seu cumpanheir’.” Manuel québra um flor di prata, êle pô na sê casac’. Na rio êle f’ra, “O Diabreta, passa-m’ disse rio.” Manuel f’râ, “O ’nha chapé, passa-m’ disse rio, e leba-m’ pa’ casa di rei.” Ele chiga antes qui princesa chiga. Ele t’ra sê roupa, êle deita. Quant’ princesa chiga, êle spial, êle f’râ, “Muit’ bem pa’ ’nha carne’rinh’.”

Pal’manhã Manuel câ chiga na hóra. Rei manda soldade pa’ bâ buscal. Soldade f'ral, "Bu câ olha noticia pa' bu prisentâ pronto as nobe hóra?" Manuel responde, "'M câ 'sta fadigad'. 'M pegâ rat' na ratoe'ra." Princesa 'staba 'sintad' na beira di rei mu't' bem bistid'. Rei purgunta rapaz, "Bu sabe cumo princesa tâ gosta sais par di sapat' n'um noite?"—"Sim, Sinhor Rei. Meia noite, êle ta chuma diabreta pa' abril porta. Dipois êle bai na um rio. Ele torna chuma diabreta pa' passal n'out'o banda di rio. Ele bai na jardim di prata." Manuel puxa um flor. "Ali 'sta um di sê flor." Ele longa rei. "Ele bai pa' jardim di ouro. Ali 'sta sê flor. Ele bai pa' jardim di diamante. Ali 'sta sê flor." Quant' êle f'ra 'sim, princesa disco'ra. "Quant' êle chiga na casa di diabreta, êle chumas pa' abri porta. Di dent'o sê prumer' balh' é valsa. Ali 'sta sapat' qui êle balhal cu êle. Sugund' balh' é masurca. Ali 'sta sapat' qui êle balha cu êle. Tercer' balh' é shotis. Ali sapat'. Quarto, quinto e séxto balh' é strombolica e contradança. Ali 'sta quarto, quinto, e séxto par di sapat'. Mas pa' 'm casâ cu princesa, 'm câ ta casa cu mulhê' qui ta balha cu diabreta." Cu esse palabras êle saque, êle da mon cu tud' qui 'staba prisente, êle f'râs adeus.

97.

Era tres irmã' qui ta moraba lá fóra. Sês ma' cu sês pa' éra mort'; ê's éra probe, e ê's tâ cosêba pa' sês liber. Um dia Dimingo ê's 'staba 'sintad' na baranda; irmã' ma's belh' qui 'stab' 'trubulad' cu sês probeza êle f'râ, "'M disija qui 'm éra noiba di cosinheir' di rei hoje!" Irmã' di segund' f'râ, "'M disija qui 'm éra noiba di rei sirbente hoje!" Coude f'râ, "'M disija qui'm' éra noiba di rei sê pessõa hoje!" Montiador di rei 'stab' ta passâ, êle oubi ê's ta conbersâ. Quant' êle bem pa' tras, êle f'râ rei, "Hoje pa' fóra 'm olha tres rapariga bonita. Di primer' f'ra, ''M disija qui 'm éra noiba di cosinheir' di rei hoje!' Di segund' irmã' f'râ, ''M disija qui 'm éra noiba di sirbente di rei hoje!' Coude f'râ, ''M disija qui 'm éra noiba di rei sê pessõa hoje!'" Rei f'ral, "'Manhã bâ busca 'quêle raparig' pa' me." Quant' rapariga bem, rei ja teneba mensa post' pa' ê's. Dipois d'ê's cabâ come, rei purguntas pa' sês cunbersaçan. Irmã' ma's belh' f'ral, "E cert' qui 'm f'râ cuma 'm disija qui hoje me éra noiba di cosinheir' di rei." Segund' irmã' f'râ, "'M disija qui hoje me éra noiba di criad' di rei." Coude f'ra, "'M disija hoje qui me éra noiba di rei sê pessõa." Di 'li oit' dia rei casa 'quêle dous rapariga ma's belh', um cu sê cosinheir', out'o cu sê criad', e oit' dia dipois rei casa cu coude.

Coude bira raính'; sê irmã', sê criada. P'ra esse ê's câ fica contente. Quant' raính' 'sta pa' tem filh', rei f'râ sê irmã' pa' ba busca parteira. Irmã' f'ral, "E nosse irmã', esse é trabalh' di mulh', nu tâ tumâ cu'dad' cu êle noss' pessõa." Raính' pari um minin' cu 'strella di our' na test'. Irmã' ma's belh' f'râ segund' irmã', "Pô minin' na bacia, bu ba bota na rio. 'M ta pô gat' cu 'quêle dimonia." Depois ê's chuma rei, ê's mostral esse gat', ê's f'ral sê mulh' pari um gat'. E's mata gat'. Dent' di dous ou tres mez raính' par'ce prenha out'o bez. Nob' mez dipois êle 'sta na dia di tem filh'. Rei f'ra irmã' pa' ba buscâ parteiro. Mas ê's f'ral cuma ê's ta tuma cu'dad' cu êle sês pessõa. Raính' pari out'un minin' cu 'strella d'our' na test'. Irmã' ma's belh' f'râ, "Bota minin' na rio. 'M tâ pô um rat' cu 'quêle dimonia." E's mostra rei isse rat'. Rei tam disgostad' êle manda matâ rat'. Dent' di dous ou tres mez, raínha par'cê prenh' out'o bez. Nob' mez dipois êle pari um rapariginh' cu 'strella d'our' na test'. Irmã' ma's belh' f'ra, "Bâ botâ minin' na rio. 'M ta pô um cachô' cu 'quêle dimonia." Quant' ê's mostrâ rei 'quêle cachô', êle manda matal. Ele f'râ cuma êle câ tem nad' qui faze cu mulh' qui ta pari 'limaria. Ele dá orde pa' 'nterrâ na quintal, pa' dal um cop' d'ag' cu padaç' di pon.

Nu dixal, nu ta buscâ tres minin'. Temba um home' qui ta trabalhab na jardim pert' di rio. Ele ólha cad' um disse minin' ta boiâ ta passâ', êle iça esse bacia, êle puxal pa' terr'. Ele 'panha cad' um, êle léba sê mulh'. Sê mulh' câ temb' filh', êle fica mu't' contente pa' êle criâ esse mini's. E's tuma esse home' cu esse mulh' pa' sês pâ' e ma'. Ele inxina rapaz montiâ, rapariga êle inxina trabalh' di casa pa' mulh'. Dusanob an' dipois home' morre; sais mez dipois sê mulh' morre tambê'. Dipois rapariga fica na casa ta 'ranga pa' sê ermum qui ta ba montiâ.

Um di' bem um mulh' belh' pa' casa. Ele purgunta rapariga se êle tem ma'. "Não, morre ja dura."—"Bu querê cumpanheir'?"—"Sim, Sinhora."—"Oqui bu ermuns bem casa, purguntas si ê's gosta pa' 'm 'sta junt' cu bó. 'M 'sta jobê cab' di morâ." Sê ermun' fica contente pa' sês irmã' tem um cumpanheir'. E's fazê cama pa' belh'. Out'o dia êle purguntas se ê's 'contra algum famili' reial. E's f'ral, "Não."—"Bu câ f'râ ninguem mantenh'?" E's f'ral, "Não."—"Bom! 'M ta dâ bu um fita pa' bu 'marra na testa und' qui bu tem marc'. Câ bu t'ra bu chapé pa' ninguem nim rei. 'M pidi bu pa' bu tuma 'nha concelh'." Out'o dia ê's ba montia. E's oubi tir', ê's ba pa' 'quêle direção. E's 'contra cu rei e sê bassalos. Rei purguntas, "Nhôs custuma dâ tir' 'li?"—"Sim, Sinhor!"—"Bu sabe quenha qui bu 'sta ta conbersa cu êle qui bu câ t'ra bu chapé?"—"Sinhor, nu câ t'ra nosse chapé pa' ninguem." Rei cunbidas pa' ê's ba jantâ cu êle. Quant' ê's bem casa, ê's f'râ belh' cuma rei cunbidas p'ê's ba jantâ cu êle na sê casa. Belh' f'ra, "E trist' qui bu câ tem roupa d're't' pa' bu biste pa' jantâ."—"Bom, nu ta ba cu esse qui nu tem." Belh' f'râ rapariga pa' 'ranja um canastra pa' ê's ba pa' um loja grande. E's ba; belh' comprâ dous pat' pa' cada um — dous ruloj', dous chapé di sol, dous chapé, dous par di sapat', dous di tud' cusa capaz pa' rapaz di dusanobo, tambê' dous fita. Out'o dia belha da ê's banh', cortas unha, bistis sês roupa nob'. "Hoje bu 'sta ba jantâ cu rei, tuma cu'dad' câ bu munda bu fita. Rei ta pôb 'sintad' na sê beira. Câ bu come n'um cusa nim bibe, tud' qui ê's pô bu diant', só cusa qui bu olha rei comê e bibê, e tuma cu'dad'!" E's ba pa' palacio undi qui tud' gente f'râ cuma ê's par'ce mu't' cu rei. Dipois di ê's comê, rei cunbidas pa' ê's ba pa' fóra pa' jardim. Na ultim' pass', ê's ólha mulh' 'nterrad' na quintal. Rapaz ma's belh' purgunta rei, "Sinhor, quenha é esse mulh'?" Rei respondel, "Câ nu spial!" Quant' rei f'râ 'sim, leite di mama di mulh' xiringa dent' di sês boca. Mulh' bira tâ chorâ. Rapaz fica ta cu'dâ na êle. E's f'ra rei, "Nu gosta pa' bu ba jantâ cu nós na noss' casa tambê', se bu ta leba 'quêle mulh' cu bó." Rei respondel, "'M tâ ba pa' bu casa, ma' 'm câ ta lebâ 'quêle mulh'."

Quant' ê's bem casa, ê's f'ra belh' cuma ê's cunbida rei cu sê bassalos pa' bem jantâ cu ê's na oito dia. E's f'ra belh' di 'quêle mulh' 'nterad' na quintal, e cumo leite di mama de mulh' xiringas dent' di boca. Belh' f'ras, "Rei câ ta bem jantâ cu nhôs na casa sima di nhôs." E's f'ral, "Tem arbi 'li che'u, nu ta 'sinta baix' d'êle." Belh' f'ras, "Não, 'quêle câ pode ser. Bu câ ta gostâ di tem cusas 'li ma's fin' qui di rei?"—"Sim."—"Antan bu tem qui trazê 'li Pass' qui ta conbersâ, Arbi qui ta cantâ, e Agua 'Marel'." Rapaz ma's belh' saí tâ bâ. Quant' êle ba tres milh', êle 'contra cu Don Debro. Ele purguntal, "Ei rapaz! undi bu 'sta ba?"—"'M sta bâ tras di Pass' qui fala, Arvore qui canta, e Agua Amarela." Don Debro f'ral, "Quemqui ba p'ra lá, nunc' êle câ tâ bem pa' tras." Rapaz f'ral, "'M tem pa' bai," e êle bai. Depois del ba quase distança, êle oubi voz sê 'tras f'ral, "Ei bó doudo! undi bu 'sta ba?" Ele bira, êle spia pa' tras, junto qu'êle bira pédra 'ma sê cabal'.

Out'o dia quant' êle câ bem pa' tras, sê ermum ma's no'b' f'râ, "'M ta ba sê 'tras." Ele tambê' êle 'contra cu Don Debro, êle mê' [mesmo] êle bira pédra. Quant' ê's câ bem, sês irmã' f'râ belh', "'M tâ ba sês 'tras." Belh' f'ral, "Monta 'quêle cabal' pret' qui bu acha na port', e léba cu bó um gaiola di ferr' e esse par di tisoura. Oqui bu 'contra cu Don Debro, bu limpal, êle ta mostrâ bu caminh' pa' um mulh' belh' qui ta mostrâ bu ma's longe." Quant' êle ba, êle 'contra cu Don Debro. Ele f'ral, "Ei rapariga! pundi bu 'sta ba?"—"Tras di Pass' qui fala, Arbi qui canta, e Agua Amarel'."—"Quemqui ba p'ra lá, nunc' ê' câ ta bem pa' tras."—"'M tem pa' bai. Se 'm dixe, 'm limpa nhô, nhô ta mostra-m' caminh'?"—"O sim, minin'! Bó é prumer' criatura que faze-m' ben." Anton êle dismonta, êle labal rost', êle limpal cu sê lenç' branc', êle tusqial cu sê tisour'. "Ali esse nobel' di linh', ba na 'quêle cotelinh', bu bota nobel'; pa' und' qui êle róla, na sê ponta, bu ta 'contra cu um mulh' belh' qui tâ pô bu na caminh'." Rapariga ba naquêle cotel', êle bóta nobel', nobel' disróla, êle ba na ponta, êle 'contra cu um belh'. Era 'quêle belh' 'mê' qui móra cu êle. "Netinh', punde bu 'sta ba?"—"Tras di Pass' qui fala, Arbe qui canta, e Agua Amarel'." Belh' f'ral, "Mu't' almas qui passa 'li nunca bem pa' tras. Dous dia passad' dous rapaz passa 'li, 'ind' 'té 'gó ê's câ bem pa' tras." Raparig' f'ral, "E 'nha dous ermum." Esse belh' 'staba ta cardâ algodon. "'M ta tapâ bu orelh' cu esse algodon, mas oubi prumer' cusa qui 'm tâ f'rab'. Undi qui bu ta bai, bu ta oubi mu't' rabuliç', e ê's ta chumâ bu tud' casta di nome; ma' câ bu oubi, nim câ bu spiâ pa' tras. Pass' qui bu 'sta jobê tâ 'sta na arbi qui cant'. Pert' d'êle 'sta tanque di Agua Amarel'. Bu ta abri gaiol', bu f'râ, 'Bem 'li, pass'.' Po esse botija qui 'm tâ dâ bu dent' di tanque. Um pingo di agu' tâ inchê botija 'té boca. Puxa um ram' de arbe, bu 'marra na osoǹ [arçāo] di bu cabal'. Porton ta abri doze hóra, êle ta fichâ doze e meia. Ele ta fichâ na rab' de bu cabal'. Bu ta cortal rab' cu esse tisoura. Dipois corre, corre, corre, bu passa di rabuliç'. Bu dismonta, tud' pédra qui bu olhe cu tud' ram' di palh', bu po um ping' d'agu'. Oqui bu chiga 'li, 'm ta t'ra bu algodon di oubido, bu tâ olha cusa qui 'sta bem bu 'tras." Sima belh' f'ral, 'sim vóz f'râ, "Ei bó doud'! Bó é doud', bó é benburosa, ninguem câ pode 'ncantâ bu!" Mas rapariga fazê tud' cusa qui belh' f'ral p'êle fazê. Ele câ spiâ 'tras, êle bem pa' belh', belh' t'ral algodon di oubid'. "Spia pa' tras 'gó'! Bu olha tud' alma qui bu ja desencanta cu um ping' d'agu'!" Prumer' qui êle ólha é sê dous ermum ta corrê pa' êle. Belh' f'ral, "Deus ba cu bó!"

Quant' ê's chiga casa, ê's câ pod' acha sês casa, ma' ê's ólha belh' 'sintad' na janéll' d'um grande casa. Belh' f'ras, "Dipois di nós dixa-m' 'li mi só, 'm finca doelh', 'm pidi pa' esse casa, êle par'cê sima milagre. Jardim tambê' 'sta pront'." E's po Agua Amarel' na tanque, êle inchel 'té boca. E's bóta 'quêle ram', pranta arbe. E's abri gaiola, pass' bua fóra, caí na arbe. Arbe bira ta conbersa. E's tud' marabilha.

Out'o dia é dia qui rei ta bem cu sê bassal' pa' jantâ. Tud' cusa 'sta preparad', mensa post', criado, criada, 'sta tud' pront'. Rei bem cu sê bassal'. Dipois di janta ê's cunbida rei pa' ba passiâ na sês jardim. Prumer' cusa qui ê's mostral é tanque di Agua Amarel'. Ele f'râ, "O qui marabilh'! Cumo agu' ta subi 'té boca, êle câ ta basâ! O qui marabilh'!" Pass' responde, êle f'ral, "'M sabê cuma bó é grande home'." Rei purgunta, "Quenha qui 'sta papiâ?" Pass' qui fal' f'ral, "O doudo!" Rei fra, "'M tâ munda di 'li. Esse cab' é 'ncantad'." Pass' qui fal' f'ral, "'Sinta, bó é doud'."—"Marabilh', marabilh'!"—"E câ ma's marabilha di qui mulh' qui pari gat'! 'Quêle rapaz lá é bu filh' di prumer'."—"O Jesus!"—"E câ ma's marabilh' di qui mulh' pari rat'. 'Quêle rapaz lá é bu segund' filh'."—"O Jesus!"—"E câ ma's marabilha de qui mulh' pari liton. 'Quêle rapariga lá é bu filh'. 'Quêle mulh' 'nterrad' na bu quintal é mãe disse tres mininos. Sê dous irmum qui fazêl." Dipois rei manda t'ra 'quêle mulh', êle manda limpal. Di dous irmum êle manda quemas in cinza. Ele pô na entré pa' hóra qui sês irmum da pass' êle ta pô pé na 'quêle cinza. Belh' dispidi d'ê's, êle dispar'cê. Dipois desse mini's morâ cu sês pá' cu sês mãe.

97 (*a*).

E's criâ, ê's ta brincâ na beira mar tud' Diming'. Um dia Diming' ê's trazê cu ê's pa' font' tres cabalinh' di pó. E's f'râ, "Bes, bes, cabalinh' di pó, bibê agu'!" Criad' di prince 'staba na font'. Ele oubi esse. Ele bem casa, êle f'râ prince cuma êle 'contra cu tres minin' na font' ta brincâ, ê's f'ra, "Bes, bes, cabalinh' di pó, bibê agu'!" Out'o dia Diming' Belh' di Mar f'râs pa' ê's câ comê n'um cusa qui ê's dado. Quant' ê's bem, criad' das bol di piçonh' qui irmã' di sês ma' mandas. Di dous ma's belh' néga, mas coude tumal, êle comel, êle morre. 'Quê's out'o corre, ba f'râ belh'. Ele traze 'ntura, êle 'fregal cu êle, êle rastóra bida. Out'o Diming' ê's bem outro bez pa' fonte. E's f'râ sês cabalinh', "Bes, bes, cabalinh' di pó, bibê agu'!" Criad' purguntal, "Cumo cabalinh' di pó pode bibé agu'?"—"Cabalinh' di pó tâ bibé agu' sima mulh' di part' ta pari gat', cachô', liton. Assim mê' [mesmo] cabalinh' di pó tâ bibê agu'." Criad' ba casa; êle f'ra rei cuma êle 'contra cu tres minin' na font' f'râ, "Bes, bes, cabalinh' di pó, bibê agu'!"—"'M purguntal cumo cabalinh' tâ bibê agu'. E's responde, 'Sima mulh' di part' ta pari gat', cach', liton, 'sim mê' cabalinh' di pó tâ bibê agu'.'"

Rei bem pa' fóra pa' êle bem olha esse minin'. Ele cunbidas pa' ê's ba sê casa passâ dia. E's f'ral, "Nu câ ta podê ba 'sim nu olha nosse ma'." Belh' di Mar f'râ ê's, "Oqui nhôs 'sinta na mensa di prince, cad' um di nhôs ta 'panha um padaç' di pon cu um cop' vinh', nhôs tâ lebâ 'quêle mulh' qui 'sta 'nterrad' baix' di barand' qui agu' di prat' ta basa n'êle. Quelqu'é nhôs ma'. Oqui nhôs bira ta lebal êle, sê irmã' ta f'ra câ nhôs dal êle, êle ta fazel rabenta. Bu ta respondel, 'Ele câ ta pode rabenta cu tres pada' di pon e tres cop' di vinh' sima ê' câ rabenta cu nós tres na barrig' pa' nob' mez.'" Esse minin' fazê sima Belh' di Mar f'ras. Rei purgunta pa' ê's rapiti cusa qui ê's f'râ. E's f'ra, "Ele câ ta pode rabenta cu esse tres padaç' di pon e tres cop' di vinh', 'sim êle câ rabenta cu nós na barrig' pa' nob' mez." Rei purguntal, "'Quêle mulh' é nhôs mãe?"—"Sim, Sinhor, êle que é noss' mãe."—"Quemqui f'rab?"—"Belh' di Mar qui criâ nó. Ele f'râ cuma quant' êle pari nó, sê irmã' bá botâ nó na mar, êle pô na noss' logar um cachorrinh', um gatinh', um liton." Dipois rei manda tuma Belh' di Mar. Ele fazêl dona de casa. Mulh' qui 'stab 'nterad' baix' di barand' êle labal, êle bistil na bistid' di casament'. Sê irmã' êle manda pa' inforca.

99.

Era um mulh', temb' só um filh'. Mulh' quereba êle tam che'o qui êle ta dixal fazê cusa qui êle querê. Na libro qui êle 'staba tâ lêr êle ólha ritrat' di um rapariga, que é ma's bonit' rapariga qui tem na mund'. Ele pidi sê mãe dinheir' pa' êle ba jobêl. Sê mãe dal dinheir'. Ele saí. Ele bai, bai, bai. Ele chiga na casa de um belha, mãe de esse rapariga bonita. Ele purgunta belh' ruspeto di rapariga qui êle 'sta jobê. Belh' f'ral, "Ele ta bem tud' pal'manhã tuma banh' na tal logar." Ele f'ral, "Manhã pal'-

manhã oqui êle bem, nhâ faze-m' sabê." Out'o dia pal'manhã êle 'spera, 'spera, belha câ fazel sabê. Ele f'ra, "'M ta ba lá in tudo cas'." Belh' f'ral, "Câ bu ba!" Ele responde, "'M tâ bâ." Belh' f'ral, "Antes di bu ba, tuma café cu pon." Belh' pô drumide'r' na pon. Ele come, êle ba. Quant' rapariga bem, achal tâ drumi. Rapariga chóra. Ele molha um lenç' branc', êle pôl 'riba di peito. Ele f'ra belh' pa' f'ral 'ma fical só ma's dous pal'manhã pa' êle bem, dipois diquêle êle câ ta olhal. Quant' êle corda, êle purgunta belh' si rapariga bem lá, belh' respondel, "Sim, êle bem. Ele corda bu, bu câ cordâ. Ele f'ra-m' pa' 'm f'râ bu 'ma êle tem só ma's dous pal'manhã pa' êle bem, dipois diquêle bu câ ta olhal ma's." Ele f'râ, "Si'm câ olhal, 'm ta mata 'nha cabeça. 'Manhã 'm câ ta drumi. 'M tem pa' 'sta cordad' pa' 'm olhal." Out'o dia, êle 'ranja pa' êle ba. Belh' f'ral, "Câ bu ba' sim bu bibê café cu pon!" Belh' po drumide'r' na pon outro bez. Quant' rapariga bem, êle sacudil, êle rabidal, êle câ pode cordal. Ele dixal um anél cu sê nome 'ribal peito. Rapariga f'ra belh', "F'ral pa' êle guarda esse anél. Ele tem só ma's um bez pa' êle olha-m'. Se êle câ olha-m' disse bez, êle câ ta olha-m' nunca ma's." Out'o dia pal'manhã êle bira ta bai. Belh' f'ral, "Câ bu bai sim bu bibê café cu pon!" Dent' di pon êle po drumide'ra. Quant' rapariga bem, achal tâ drumi. Ele chóra toqui êle chóra sangue. Ele molha um lenç' branc', êle pôl 'riba di peito. Ele f'râ belh', "F'ral cuma êle câ ta olha-m' nunca ma's toqui nu 'contra na out'o mund'." Ele corda; êle f'ra belh', "'M ta ba mata 'nha cabeça." Belh' f'ral, "Pamod' bu ta mata cabeça? 'M tem filha bonita sima 'quêle rapariga. 'M ta casal cu bó."—"Não, 'm câ mestêl."

Ele saí ta anda bos, êle câ fazê 'tenção pa' undi qui êle 'sta bai. Ele ba chiga na casa di Ma' di Bent'. Ele purgunta Ma' di Bent', "Nhâ câ pode f'ra-m' pund' Constantina móra?"—"Não, 'm ta bem pa' tud' mund', nunca 'm câ oubi undi êle móra." Ele pô sê cabeça na chon. Ele bai, bai, bai. Ele ba chiga na casa di Ma' di Sol. Ele purgunta Ma' di Sol, "Nhâ câ pode fra-m' pundi Constantina móra?"—"Não, 'm ta lumiâ pa' tud' mund', nunca 'm câ oubi pundi êle móra." Ele pô sê cabeça na chon. Ele bai, bai, bai. Ele ba chiga na casa di Ma' di Lua. Ele purgunta Ma' di Lua, "Nhâ câ podê f'ra-m pundi Constantina móra?"—"Não, 'm ta lumiâ pa' tud' mund', nunca 'm câ oubi pundi qui êle móra." Ele manda sê mãe recado pa' largâ sê pomba pa' buâ, pamode êle 'sta na afronta. Quant' sê pomba bem, êle 'screbe um belhete, êle 'marral baix' d'asa. Ele f'ral, "'Nha pomba, bua pa' tud' mund' toqui bu olha Constantina. Oqui bu olhal, bu dal esse bilhete." Pomba bua, bua toqui êle acha Constantina. Ele dal bilhete. Constantina lêr, êle respondel, "Bu câ ta pode chiga esse logar qui 'm 'sta sinan só buad'. E' tem mu't' animal p'rigos' qui bu tem qui passâ." Dipois qui êle racebe esse bilhete, êle saí ta ba pa' casa di Ma' di Falcon. Ele f'ral se êle câ ta pode pôl undi qui Constantina 'sta dent' di tres dia. Mãe di Falcon f'ral, "Sim, m' tâ pô bó lá, ma' êle ta custâ bu mu't' che'o." —"Quant' êle ta custa-m?"—'Ele ta custa bu sessenta baca pa' 'm come na caminh'." Ele compra sessenta baca, êle mata, êle pind'ra carne na Falcon. E's saí pa' fóra. E's bai toqui ê's 'sta quasi tâ chiga lá. Falcon f'ral, "Nu tem qui parâ 'li, pamode car' ja caba; ma' se bu querê olha quanto temp' bu ta durâ se 'm largabu 'li, bu spia esse padaç' di carne." Ele larga um padaç' de carne. Bicha rabatal, e tud' animal feroz. Ele f'râ Falcon, "T'ra um di 'nha pérna, bu comê." E's bua ma's um pouco. Ma' di Falcon f'ral, "Fome ja da-m', 'm tem pa' comê." Ele f'ral, "T'ra 'quêle out'o pérna." E's bua ma's um pouco. Mãe di Falcon f'ral, "Fome ja da-m', 'm tem pa' comê."—"T'ra um 'lharga di cadeira d'reita." 'E's bua ma's um pouco. Mã' di Falcon fral, "Fome ja da-m', 'm tem pa' comê."—"T'ra 'nha mama de cadeira 'squerda. Se bu ta bota-m', unico cusa qui 'm pidi bu, pa' bu bota-m' na porta di doutor." Ele botal na porta d'um doutor. Ele cural, êle bira pront'.

Era di ultim' dia di publicacad' di casament' di Constantina. E's 'staba ta festejal cu 'panha argolinha a disafio. E's dal um porca belh' pa' êle montâ pa' êle ba 'panha argolinha. E's bira ta fazê chacota d'êle e di sê porca. 'Quê's out'os temba cabal' bonit'. Ele t'râ sê fusil; êle f'râ, "Di um fusil um cabal', di fusil um jogo di roupa co'r di lua." Ele monta n'esse cabal', êle corr', êle 'panha argolinha. Ele corr', êle pass' pa' casa de rei. Ele bóta 'quêle prumer' lenç' qui Constantina dal na sê ragaç'. Constantina f'râ, "O, si 'm pode olha esse mon qui bóta esse lenç'!" Ele f'ra sê fusil out'o bez, "Di fusil um jogo di roupa di co'r di sol." Ele da sê cabal' 'um corr', êle pass' pa' casa di rei. Ele bóta sugund' lenç'. Caí Constantina na ragaç'. Ele corr' sê cabal' de tercer' bez. Ele bóta 'quêle anél. Ele caí na dêd' di Constantina. Rei frâ, "Qui atribiment' isse disafio dent' de rua!" Princesa labanta; êle f'râ rei, "Pai, se bu perde chabé e bu manda fazê chabé nob', dipois bu acha 'quêle chabé belh', qual de ê's qui bu ta usâ?" Rei respondel, "Chabé belh'." Constantina f'ral, "Anton esse que é 'nha marido." Dipois ê's pegâ 'quêle home' qui Constantina 'staba pa' casâ cu êle, pôl na barril di alcatron, pôl lume.

101.

Era um lob' cu um tobinh'. Temb' um balhe na 'lheu [ilheu]. Tobinh' ungana Lob'; êle f'ral cum' éra fést' e câ balhe. Lob' pide pass' [passaro] pa' pistâl penn' pa' êle pode ba esse fést' na 'lheu. Pass' dal penn', êle ba 'lheu, nob' hóra balhe com'ça. Lob' 'stab' cu raib' pamod' é balhe e câ fést'. Lob' purgunt' Tobinh' si câ tem nad' qui comê? Tobinh' respondel, "Não, esse é câ fést', é balhe."

Prumer' qui balha é Corb'. Lob', cu raib', com'ça canta,—

"Corb' pret'!
Bu cu'da 'ma bó é genti!
Bó é bonit'
Si bu câ ta 'staba só ta grabat' milh' di gente na cob'."

Corb' tumal sê penn'.

Sugund' saí ta balh' é Manélob'. Lob' canta,—

"Manélob'!
Bu cu'da 'ma bó é genti!
Bó é bonit'
Si bu câ ta 'staba só ta bisia burr' cu cabr' mort' pa' bu comê."

Manélob' tumal sê penn'.

Out'o ta balh' é Passadinh'. Lob canta,—

"Passadinh'!
Bu cu'da 'ma bó é genti!
Bu câ olha pa' 'quêle bu boc' brumelh';
Si câ éra pa' bu boc',
Bó éra bonit'."

Passadinh' tumal sê penn'.

Out'o ta balh' é Chinchirote. Lob' canta,—

"E bó Chinchirote!
Bu cu'da 'ma bó é genti!
Bu câ rapar' pa' bu barrig' grande cu pé dalgad';
Si câ éra pa' 'quêle,
Bó éra bonit'."

Chinchirote tumal sê penn'.

Out'o ta balha é 'Çoutador. Lob' canta,—

"E bó 'Çoutador!
Bu cu'da 'ma bó é genti!
Si bu câ ta 'stab' tras di galinh' di gent' tud' hóra,
Bó éra bonit'."

'Çoutador tumal sê penn' qui êle daba êle.

Out'o ta balha é Galinha di Guiné. Lob' canta,—

"Bó Galinh' Guiné!"
Bu cu'da 'ma bó é gent'!
Ma' bu câ rapara pa' 'quêle bu cabeç' sec';
Si câ pa' bu cabeç',
Bó éra bonit'."

Galinh' tumal sê penn'.

Sois hóra di pal'manhã, balhe 'caba, tud' ê's ba pa' sês casa, ê's dixa Lob' êle só na 'lheu. Lob' com'ça ta chora. N'esse hóra, bem ta pass' Tia Peixe Cabal'. Ele purgunta Lob', "Cusa qui bu tem?" Lob' f'ral, "Pass' pista-m' sês penn', 'm bem balhe, quant', qui 'man'xê, ê's tuma sês penn', ê's ba, ê's dixa-m' 'li mi só." Peix' Cabal' f'ral, "Si bu câ éra malbad' 'm ta lebâb' pa' terr'." Lob' premetel, "Si nhâ leba-m' pa' 'nha terr', mi tâ pagâ nhâ bem."—"Bom, salta na 'nha costa!" Peix' com'ça ta nadâ pa' terr'. Na metad' di caminh', Lob' f'râ, "O qui grande mama! Oqui 'm chig' terr', 'm ta rincal um del fóra." Peix' Cabal' purguntal, "Cusa qui bu f'ra?"—"Nada, 'm f'ra 'ma bó é nadadeira." 'Sim qui ê's chiga terr', Lob' bua na terr', êle rincal um mama 'squerd' di Peixe Cabal'.

Peixe Cabal' fica de'tad' na prai', ta chorâ. Tobinh' bem ta passâ, êle purguntal cusa qu' êle 'sta chorâ. Peix' Cabal' f'ra Tobinh', "'M traze Lob' di 'quêle 'lheu; 'sim qu'êle chiga terr', êle rinca-m' 'nha mama." Tobinh' f'ral, "Si bu ta paga-m' algum cusa, 'm ta pô 'nha ti' Lob' dent' di bu mon." Tia Peixe Cabal' f'ral, "Si bu pô Lob' na 'nha mon, 'm ta pagabo cusa qui bu pidi-m'."

Tubinh' ba pa' casa. Ele chiga pert' di cas', êle chuma sê mulhê' rijo, êle f'ral, "'Panh' fac', machad', tagara! Nu ba pa' beira mar mata um bac' qui 'sta lá de'tad'." Lob' 'staba pert', êle oubi; êle f'ra, "Tobinh', 'quêle bac' é di mi, e câ di bó, 'm dixal lá. Si bu pô mon n'êle, 'm ta dâ bó um tir'." Anton Lob' f'ra sê mulhê', "'Panh' 'nha fac', machad', tagara! Nu ba pa' prai'."

Ele chiga prai', êle subi 'riba di Peixe Cabal' p'êle mata. Peixe Cabal' pegal na um pérn', lebal pa' mar. Mulhê' di Lob' bira ta chorâ. Lob' chumal, "Mulhê', câ bu chorâ! Ele 'sta brincâ cu mi, êle câ ta faze-m' nada." Peix' Cabal' murgulha cu êle pa' fund'. E's bem 'riba, Lob' ólha mulhê' ta chorâ. Ele f'ral, "Câ bu chorâ! Ele 'sta brincâ cu mi. Si êle ba fund' êle câ bem ma's, anton chorâ." Peix' Cabal' murgulha ma's fund'. Lob' quas' fogad'. Ele chuma sê mulhê'; êle f'ral, "Chorâ, agó' é hóra di chorâ, esse é câ brincadeira." Peixe querê 'ranjal. Ele murgulha cu êle pa' fund. 'Té 'li é fim di 'Nhô' Lob'.

102.

Er' um lob' cu um tobinh'. Lob' éra tocador di biol'. Tud' pass' di mund' gostaba di sê tocâ. Tinha um balh' na out'o ilha. E's conbida Lob' pa' ê's ba balhe. Cada um di pass' dá Lob' um penn' p'êle buâ. Sima êle ta toca pass' tâ balh'. Ele ta canta,—

"'Nhô' Corb' da Graça!
Cert' bó é bonit' ma's
Si bu câ ta furtaba milh' di gente na cob'.

"Garça Miranda Miranda!
Bó éra bonit'
Si bu câ temba 'quêle piscoç' comprid' cu pé dalgad'.

"Filili, Filili, Filili,
Bó éra bonit'
Si bu câ ta cunfiaba muit' na bu pesso'.

"Manelob' da silba,
Bó éra bonit'
Si bu câ ta moraba na tripa di burr' cu cabr'.

"'Cruja, 'Cruja bonit'!
Bó éra bonit'
Si bu câ temba 'quêle olh' fund';
E bó é ladrona, bu ta andâ só di noite,
Pamod' bu tuma fazend' di out'o, bu fazê bistid' pa' bu pesso'."

Cada um di pass' ba pa' Lob', tuma sê penn' qui ê's pistaba êle. E's dixa Lob' na ilha sem nada qui comê. Lob' estaba desusperad' cu fome. Ele ólha um baleia ta passâ. Baleia purguntal, "Cusa que bu tem?" Ele f'râ, "'Nhâ' tia Baleia, tud' 'nha gente dixa-m' 'li. 'M querê ba pa' cas' olha 'nha mulhê' cu 'nha filh'." Baleia f'ral, "'M 'sta cu pressa, montâ na 'nha cost'! 'M tâ lebâ bó pa' bu cas'." Sima tia Baleia ta nada, 'Nhô Lob' ólha sê mama gord'. Ele f'ra, "O, que mama tam grande! 'M tâ rincal um d'êle." Baleia purguntal, "Cusa qui bu f'râ?"—"'M f'ra 'ma nu 'sta pert' di terr'." Quant' que ê's chiga terr', Lob' salta, êle rinca Baleia um mama.

Baleia fica de'tad' na prai' pamod' êle câ tem mama pa' êle mamantâ sê filh'. Tobinh' bem tâ passâ. Ele purgunta, "Mamã Baleia, cusa que nhâ tem?" Baleia f'ral, "'M acha Lob' na 'lheu, 'm trazel pa' terr', cusa qui êle paga-m' êle t'ra-m 'nha mama 'squerda." Tobinh' f'ra, "Baleia, nhâ de'ta 'li, nhâ faze cuma mort'. 'M tâ 'ranja pa' 'm bem 'folâ [esfolar] nhâ." Tobinh' ba pa' cas', êle chuma sê mulhê'; êle f'ral, "'Panha fac', prat', pa' nu ba 'folâ baleia que 'sta de'tad' na prai'." Lob' oubi Tobinh'; êle f'ra, "Tobinh', si bu pô fac' naquêle baleia, 'm tâ matâ bó. 'Quêle baleia tem 'nha marc'." Tobinh' f'ra Lob', "Anton nhô da-m' um padaçinh', é mu't' pa' bó." 'Nhô' Lob' corre p'ra baixo pa' mar, êle chiga prai', êle t'ra baleia cu pédr'. Ele f'ra, "'M 'sta cu med' tal bez êle 'sta bib'." Tobinh' bua 'riba di Baleia, Baleia câ balança. Anton Lob' salta 'riba di Baleia. Anton Baleia 'panhal cu asa, rastal pa' mar fór'. Lob' anton crama, "Adeus, mulhê'! Adeus!"

'Nhâ' Baleia léba Lob' pa' fór' mu't' longe; êle t'ral tud' tripa, êle inchel di arei'. Ele tapal cu um peixe real, êle dixa rab' fór'. Baleia anton traze Lob' pa' terr'. 'Nhô' Lob' ba pa' cas', êle 'sinta na pilon. Sê mulhê' f'ral, "Nhô tene barriga mu't' grande." Anton um di sê filh' ma's miud' 'staba ta brincâ na beira di pilon, êle ólha rab' di peixe, êle puxal pa' fór'. Areia basa. Ali é fim de 'Nhô' Lob'. 'Inda honti 'm 'staba ta passa 'li pa' 'nha trabalh', 'm olha sê interr'! Tud' sê familia 'staba di lut'.

105.

Era um minino que necê cum pédra de diamente dent' de mon. Quando êle tinha quinze ano, êle ta dibinhaba tudo enquanto. Até vida êle ta daba alguem mort'. Depois rei oubi como tem esse minino que tâ dá bida. Ele manda buscar pa' princesa que estaba doente. Depois princesa morre. Ele dá princesa bida. Rei fica mu'to contente. Rei f'râ se êle querê casâ cu êle. Minino f'râ cuma êle câ tâ casâ cu homem tam contente que 'Nhô' Rei fica. Depois 'Nhâ' Raínha casa cu esse minino. 'Nhô' Rei tambem bai morrâ junto cu ê's toque ê's morre pa' minino da ê's bida.

Depois Lob' oubi cuma tem um homi que tâ dá alguem morte bida. Lob' ba pond' minino p' ê' câ dixa morrê. Minino f'râ, "Só se bu tâ dá-m' cinquenta tiro." Lobo ba de costa, êle bira ta cosi pêde na chada. Tinha uma ronco pêde na mundo que todos naçaõ pensa cuma éra guerra. Todos naçaõ saí cu vapor de guerra. Quando ê's ólha cuma é câ guerra e éra pêde 'Nhô' Lob', todo vapôr de guerra ba pa' tras. Quando Lob' pára, éra um che'ro que tâ chebaba séti mil milha longe. Depois aquêle pêde bira tâ matâ genti. Minino saí tâ andâ pa' todo mundo tâ dá raméde. Minino escapa todo mundo. Todo esse tiro que tem na mundo é resto de 'quêle pêde 'Nhô' Lob'.

Historia tâ cabá dia pô na chon chá im fria. Todo alguem que contal ta querecê um ponto pa' diante. Quando esta quinze ano de idade êle tâ caba historia.

109.

Era um lob' cu tobinh'. Ti' Lob' é priguiços', êle tâ comê tud' cus' qui 'par'cêl na olh'. Tobinh' é trabalhador. E's ba trabalhâ pranta mandioc'. Tobinh' coba chon, êle pranta sê pó di mandioc'. Ti' Lob' comê sê pranta tud'. Bem, ti' Lob' ólha Tobinh' prantâ ta qerce; êle ba f'ra Tobinh', "'M 'sta cu fome. 'M querê pa' bu da-m' um pouco di 'quêle mandioc'." Tobinh' respondel, "Ele câ 'sta bom di come 'inda." Lob' f'ral, "Anton dal algum cus' di comê. 'M querê 'spromentâ 'quêle mandioc'." Ele tromenta Tobinh' toqui êle puxa um pó, êle dal. Lob' gosta d'êle mu't'. Ele faze mode di corr' cu Tobinh' pa' êle ficâ cu mandioque'ra pa' êle. Ele corr' cu Tobinh'. Passa dous dia. Tobinh' corta carapat'; êle faze dous cord' di vinti cinc braç' cad' um. Ele bem passâ na cas' di Lob'. Lob' ólhal; purguntal, "Cus' qui bu 'sta bâ fazê cu 'quêle cord' tud'?" Tobinh' pontal pa' um numbre pret' na norte. "Anpo cusa é 'quêle?" Tobinh' respondel, "'Quêle nubre é temporal qui ta bem faze êle ta mata tud' cus qui câ 'sta 'marrad'." Lob' pidil, "Bende-m' um pouco di cord'." Tobinh' f'ral, "'M câ pode bendê esse cord'. Mim 'sta ba 'marra 'nha pesso' cu êle na arb'." Tobinh' com'ça 'marra' sê pesso'. Lob' pidil, "'Marra-m' prumer'." Tobinh' anton 'marral ben 'marrad' na pé di figueira. Ele dobra 'quêle cord' in dous, êle 'marral ben 'marrad'. Ele dixal lá. 'Inda 'té 'gó' sê oss' 'sta lá.

109 (*a*).

Era um lob' cu xobinh'. E's ba pa' fóra um dia pidi. E's ba na um hort' di can' undi qui ê's ta fazê assucâ. E's da'l's um form' d'assuca. E's ba na rubeira, ê's pô assuca na agu' corrent'. Xobinh' f'ra, "Ti' Lob', nhô bibe di baix', mim ta bibe di 'riba."—"Bo é mu't' cunfiad', Xobinh'! Bu quere pa' 'm bibe agu' xux', e bó pa' bu bibê agu' limp'. Bibê di baix' bó! mim ta bibê di 'riba." E's ba n'um chada undi qui 'staba um disert', temba laranjeira, limonseira, coco. E's trabalha junto, limpa esse arb'; ma' quant' é temp' di junta fruta, Lob' corre cu Xobinh', êle fica di cont' di logar. Dipois um temp', Xobinh' bem pa' tras cu um pouco di cord'; êle f'ra, "'Nhô' Lob', nhô sabe si tem cord' ta bende p'ra 'li?"—"Cus' qui bu querê cu cord'?"—"'M oubi 'ma 'sta bem temporal qui ta 'panha tud' alguem. 'M querê 'marrâ 'nha pesso' pa' temporal câ 'panha-m' cu rest'." Ti' Lob' f'rá, "O Xobinh'! bem pa' dent', bem pa' dent'! 'M querê papiâ cu bó. 'Xa-m' [deixa-me] f'lâ bó cusa qui 'm querê pa' bu fazê. 'M' tem uns cord' 'li. 'Marra-m' di fabor, anti di bu ba." E's junta tud' cord' qui 'staba na cas'. Xobinh' 'marra Lob' na pé di mat'. Ele dixal só cadeira fóra, êle cort' uns barr' di marmel', êle 'çouta ti' Lob' toqui êle morre. Xobinh' tuma cont' di logar.

113.

Era um mulhê' casad'. Ele tem um filha cu sê marido. Esse rapariga câ sabe fazê nad' sinan balh' batuc'. Undi q'ê's toca rabec' êle tâ bâ balh'. Undi qui for q'ê's toca simbo êle tâ balh'. Só 'quêle qui êle tâ fazeba. Porqui 'quêle câ éra d'ret', sê pai bótal fóra. Ele trabalh', êle faze sê casa. Ele cria um cachorrinh'.

Um homi qui éra bicha fera soma na um cutelinh' qui tâ bá pa' sê casa, êle canta,—

"Zabél, Zabél, péga bu cachôrr'!
Dixa-m' ba bu casa!
'M ta trazê bu sac' di dinheir',
'M ta trazê bu forma di cuscus
Cu garafal mél."

Cachorrinh' ladra,—

"Jép! Jép!
Zabél câ 'sta 'li,
Jép! Jép!
Zabél 'sta na sonol pisadel'."

Homi bem pa' tras pa' sê casa pamodi cachôrr' câ dixal.

Out'o dia mu't' ced' menina ba purgunt' saib' cusa qu'êle ta faze cu cachôrr', por casa um homi 'stab' tâ tarzeba êle cusas e cachôrr' câ dixal entrâ. Saib' f'ral, "Cachôrr' 'stab ta brigâ pa' bu bem pamodi 'quêle homi câ éra gente." Zabél f'ral, "Sim, é alguem, e cachôrr' câ dixal entrâ." Saib' f'ral, "Mata cachôrr', bu quemal, pô cinza na balai, bu cobri cu séte pano, bu botâ na mar, 'marra pédra na balai pa' fundial. Cachôrr' câ tá parâ homi bem pa' dent'o ma's." Zabél fazé tudo. 'Quêle noit' homi 'par'ce out'o bez na cutel'. Ele canta,—

"Zabél, Zabél, péga bu cachôrr'!
'M tâ bá bu casa,
'M tâ trazê bu sacol dinheir',
'M tâ trazê bu formal cuscus
Cu garafa di mél."

Ele câ oubi ladrâ, êle bem ma's pert', êle canta outro bez,—

"Zabél, Zabél, péga bu cachôrr'!
'M tâ bá bu casa,
'M tâ trazê b' sacol dinheir',
'M tâ trazê bu formal cuscus
Cu garaf' di mél."

Ele chiga na porta, êle torna cantâ,—

"Zabél, Zabél, péga bu cachôrr'.
'M tâ bá bu casa,
'M ta trazê bu sacol dinheir',
'M ta trasê bu formal cuscus
Cu garaf' di mél."

Cabo 'sta queto. Ele abri porta. Zabél ólha sê pé. Ele f'râ, "P'undi bu 'sta bâ cu 'quêle pé tamanh'?"—"Pa' pisâ bu." Dipois bicha fera bua pegal na piscoç'.

Ele lebal pa' casa di sê pai. Ele bira tâ chorâ, êle f'râ, "'Nha pai, 'nha pai, bicha fera di séte cabeç' 'sta leba-m'! E mu't' pisad', 'm câ podê cu êle." Sê pai respondel,—

"Zabél, Zabél ba rubeir',
E uso di mulher.
Arma calde'ra,
E uso di mulher.
'Sinta bu fiâ 'quêle bu néga.
Simbo tundun, alab' tâ bá.
Palmo denden, alab' tâ bá.
Chabeta crin, alab' tâ bá.
Biola tunden, alab' tâ bá.
Passa bu bai, passa bu bai."

Ele chóra, êle f'ra sê mãe cuma bicha fera di séte cabeça 'sta lebal. "Sê cabeça é mu't' pisad', 'm câ pode cu êle." Sê mãe respondel,—

"Zabél, Zabél, ba rubeir',
E uso di mulher,
Arma calde'ra,
E uso di mulher.
'Sinta bu fiâ 'quêle bu néga.
Simbo tundun, alab' tâ bá.
Palmo denden, alab' tâ bá.
Chabeta crin, alab' tâ bá.
Biola tunden, alab' tâ bá.
Tambor tundun, alab' tâ bá.
Passa bu bai, passa bu bai."

Ele ba pa' casa di sê madrinh'. Ele chóra, êle f'râ, "'Nha madrinh', bicha fera di séte cabeç' 'sta leba-m'. E mu't' pisad', 'm câ podê cu êle." Sê madrinh' respondel,—

"Zabél, Zabél, ba rubeir',
E uso di mulher,
Arma calde'ra,
E uso di mulher.
'Sinta bu fiâ 'quêle bu néga.
Simbo tunden, alab' tâ bá.
Palmo denden, alab' tâ bá.
Chabeta crin, alab' tâ bá.
Biola tunden, alab' tâ bá.
Tambor tundun, alab' tâ bá.
Passa bu bai, passa bu bai."

Ele ba pa' casa di sê padrinh'. Ele chóra, êle f'râ, "'Nha padrinh', 'nha padrinh', bicha fera di séte cabeç' 'sta leba-m'. E mu't' pisad', 'm câ podê cu êle." Sê padrinh' respondel,—

"Zabél, Zabél, ba rubeir',
E uso di mulher.
Arma calde'r',
E uso di mulher.
'Sinta bu fiâ 'quêle bu néga.
Simbo tunden, alab' tâ bá.
Palmo denden, alab' tâ bá.
Chabeta crin, alab' tâ bá.
Biola tunden, alab' tâ bá.
Tambor tundun, alab' tâ bá.
Passa bu bai, passa bu bai."

Ele ba pa' casa di amig' nob'. Ele chóra, êle f'ra, "Amig' nob', amig' nob', bicha fera di séte cabeç' 'sta leba-m'. E mu't' pisad', 'm câ podê cu êle." Amig' nob' respondel,—

"Zabél, Zabél, ba rubeira,
E uso di mulher.
Arma calde'ra,
E uso di mulher.
'Sinta bu fiâ 'quêle bu néga.
Simbo tunden, alab' tâ bá
Palmo denden, alab' tâ bá.
Chabeta crin, alab' tâ bá.
Biola tunden, alab' tâ bá.
Tambor tundun, alab' tâ bá.
Passa bu bai, passa bu bai."

Ele ba pa' casa di amig' belh'. Ele chóra, êle f'râ', "Amig' belh', amig' belh', bicha fera di séte cabeç' 'sta leba-m'. E mu't' pisad', 'm câ podê cu êle." Amig' belh' respondel,—

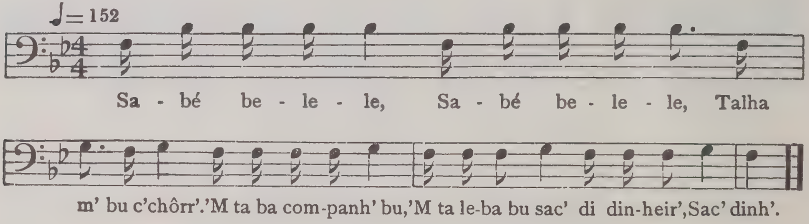
"'Spera-m' lá,
'M 'panh' 'nha ciloura [ceroula] di malh' di fero.
'Spera-m' lá,
'M 'panh' 'nha calça di malh' di fero.
'Spera-m' lá,
'M 'panh' 'nha fróca.
'Spera-m' lá,
'M 'panh 'nha camisa.
'Spera-m' lá,
'M 'panh' 'nha colete.
'Spera-m' lá,
'M 'panh' 'nha casac'!
'Spera-m' lá,
'M 'panh' 'nha grabat'.
'Spera-m' lá,
'M 'panh' 'nha colarinh'
'Spera-m' lá,
'M 'panh' 'nha ruloj'.
'Spera-m' lá,
'M 'panh' 'nha meia.
'Spera-m' lá,
'M 'panh' 'nha sapat'
'Spera-m' lá,
'M 'panh' 'nha spingard'.

'Spera-m' lá,
'M 'panh' 'nha machad'.
'Spera-m' lá,
'M 'panh' 'nha 'spad'."

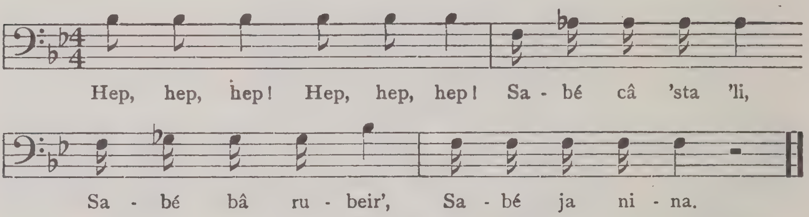
Amig' belh' 'panh' sê 'spingard', êle da bicha fera um tir'. Só cu um tir' êle bótal séte cabeç' fóra. E's morâ sima ermum e ermum n'um casa. Out'o dia 'm dixa 'inda morad' junt'.

113 (*a*).

Que cusa cusa? Era um sabél qui temba um cachôrr' qui chumaba Leon. E dipois 'góra temba um home' qui quereba bâ matába êle. E' deixa 'té noite, êle ta bem, êle ta oferecel sacol dinheir'.


♩= 152
Sa - bé be - le - le, Sa - bé be - le - le, Talha
m' bu c'chôrr'.'M ta ba com-panh' bu,'M ta le-ba bu sac' di din-heir',Sac' dinh'.

Cachôrr' raspondel,—


Hep, hep, hep! Hep, hep, hep! Sa - bé câ 'sta 'li,
Sa - bé bâ ru - beir', Sa - bé ja ni - na.

Dipois êle ba f'ra sê familhia cuma êle ta mata sê cachôrr'. Familia f'ral p'êle câ mata pamode o quêle é sê cumpanheir'. Dipois ê' bem, ê' chiga, êle mata cachôrr'. Noite home' bem, chumal, oferecel sacol dinheir'.

"Sabé belele, Sabé belele,
Talha-m' bu c'chôrr'.
'M ta ba companh' bu,
'M ta leba bu sac' di dinheir',
Sac' dinh'."

Cachôrr' mort' raspondel,—

"Hep, hep, hep!
Hep, hep, hep!
Sabé câ 'sta 'li,
Sabé bâ rubeir',
Sabé ja nina."

Dipois êle 'man'xe, ê' ba quema cachôrr' que ta mataba. Noite home' torna, chomal,—

"Sabé belele, Sabé belele,
Talha-m' bu c'chôrr'.
'M ta ba companh' bu,
'M ta leba bu sac' di dinheir',
Sac' dinh'."

E 'quêle cinza raspond',—

"Hep, hep, hep!
Hep, hep, hep!
Sabé câ 'sta 'li,
Sabé bâ rubeir',
Sabé ja nina."

Out'o noite ê' torna bem.

"Sabé belele, Sabé belele,
Talha-m' bu c'chôrr'.
'M ta ba companh' bu,
'M ta leba bu sac' di dinheir',
Sac' dinh'."

Ficaba lá um raspinha di cinza.

"Hep, hep, hep!
Hep, hep, hep!
Sabé câ 'sta 'li,
Sabé bâ rubeir',
Sabé ja nina."

Ele 'panha 'quêle raspinha di cinza qui ficaba, ê' bâ botâ na mar. Noite home' torna bem.

"Sabé belele, Sabé belele,
Talha-m' bu c'chôrr'.
'M ta ba companh' bu,
'M ta leba bu sac' di dinheir',
Sac' dinh'."

Nada câ raspondel. Sima êle ta choma êle ta chiga diante. Quant' êle chiga juntol casa tud' cusa bira ta rabira dentol casa. Quant' êle chiga di tant' stroment' porta abri sim ninguem abril, e dipois êle entrâ dentol casa. Sabél f'rál, "E nhô 'mo nhô tem olh' grandi 'sim."—"Olh' grandi pa' 'm olhâ nhâ."—"'Mo nhô tem mon tamanho 'sim!"—"Mon tamanho é pa' 'm pegâ nhâ." Ele f'ral, "'Mo nhô tem pé tamanho'!" Ele f'ral, "Pé tamanho é pa' 'm ba cu nhâ." Dipois ê' mata minina. E 'té 'sim.

114.

Era um homi cu um mulh'. E's temba um filh' mu't' priguiços'. Um dia sê pai mandal p'êle ba abri loja. Pai montal n'um burr'. Ele ba pa' loja. Quant' êle chiga na porta di loja, burr' para. Ele f'ra, "Agó' mi cu 'nha priguiça 'm câ 'sta dixê pa' 'm abri porta." Ele fica 'li 'té noite. Gente bem pa' bem nogociâ, êle câ dixe p'êle bendê nada. Noite quant' êle bem casa, pai purguntal cusa qu'êle bende. Ele f'ral cuma êle câ bendê nada. "Gente câ bem compra?"—"E's bem, ma' 'm câ abri porta, ê's ba sês caminh'." Pai harenga cu êle. Sê mãe f'ral, "Câ bu harengâ cu 'nha filh'."

Out'o dia êle frâ sê pai pa' 'ranjal linha cu anzol, êle tâ bá piscâ. Pai f'ral, "Mofin'! bu querê sêr piscador, 'm mandâ bu loja, bu câ querê, agó' bu querê bâ piscâ." Mãe fral, "Ba 'ranjal linha cu anzol p'êle bâ piscâ." Dipois pai 'ranjal linha cu anzol. Ele ba pa' mar piscâ. Lebal tres dia p'êle chigâ mar. Quant' êle chiga êle deita tras d'um pédra. Dipois êle ólha uns home's ta bem montad' na cabal'. Quant' ê's chiga ê's abri rocha, ê's entra. Nout'o dia ê's saí, ê's ba pa' fóra. Ele ólha tud' cusa q'ê's fazê. Dipois sê pai achal ja tardâ dima's, êle ba jobêl. Quant' êle chiga undi qui filh' 'staba, quando 'sta bem chigâ 'quê's home's. Ele f'ras, "'M querê pa' nhô inxina-m' 'nha filh'." Esse home's éra séte ladrons. E's f'ral, "Sim, ma' é cu um condiçan pa' bu bem tumâ bu filh' na prazo di séte an'." Ele aceita. Capitan dal um ricibi p'êle trazê di séte an' p'êle bem buscâ sê filh'. Ele ba casa, êle fra sê mulhê' cuma j'êle pô sês filh' na 'scóla p'êle ba tumal di séte an'. "E ali ricibi pa' 'm ba buscal qui séte an' justa." Ele grabata chão na pé di cama. Ele interr' ricibi séte palmo.

Tudo dia esse ladrons ta ba pa' fóra, ê's ta dixal na casa, mas capitan f'ral, "Bu tâ entrâ tudo esse logar, mas 'quêle quart' lá câ bu tocâ n'êle." Oqui capitan sai, êle ta ba entra naquêle quart', êle ta ’panha tud’ libro qui ’sta lá, êle ta ’studâ toqu’êle sabe tud’ cusa q’ê’s sabêba. Bem, um dia sargent’ f’ra capitan, “Milhó’ bu tuma cu’dad’ cu esse minin’ pamodi êle ’sta ’spert’.” Capitan respondel, “O êle câ sabe nada.” Sargent’ f’ral, “Bom, bó qui sabe.”

N’esse temp’ minin’ ja sabéba tudo logar qui ê’s ta furtaba. Dipois um dia êle pidi capitan licença p’êle ba olhâ sê pai. ’Quêle o mesmo dia ê’s furtaba sê pai um sac’ di dinheir’ qui sê pai temba marcad’. Ele ’panha esse sac’ di dinheir’, êle saí p’êle bâ olha sê pai. Quant’ êle chiga casa, êle purgunta sê pai, “Undi sac’ di dinheir’ qui nhô teneba na tal cab’?” Pai jobê, êle câ achal, êle f’ral p’êle perdê. Ele f’ra sê pai, “Nhô ’li sac’ cu dinheir’ di nhô.” Pai abri sac’, êle spia, êle ólha ’ma é sê sac’ di dinheir’. Dipois então êle purgunta pai, “Undi nhô tene ’quêle ricibi? Nhô olha cuma na tal dia ’nha tempo ta justa, si nhô perde ’quêle ricibi, nhô ta perde-m’.” Pai jobê ricibi undi qu’êle poba êle, ê’ câ achal. Filh’ f’ral, “Nhô grabata mas pa’ fundo séte braça, nhô ta achal.” Pai grabata séte braça pa’ fund’, êle achal. Ele f’ral, “Bom, na dia tanto ’nha temp’ ta justa oqui nhô ba busca-m’, ê’ câ ta querê dá nhô mi, ma’ êle tâ dá nhô tres pomba n’um gaiola pa’ nhô ’scolhê. Naquêle tres pomba nhô ta pegâ um di ma’s frac’ e ma’s’ fei’ di tud’. Ele tâ f’râ nhô, ‘Pamodi bu câ pegâ ’quêle ma’s bonit?’ Nhô ta f’ral ’ma ’quêle qui nhô gosta. Aquêle qu’é mi. Si nhô pegâ out’o, nhô tâ perde-m’.” Ele dispidi, êle ba.

Bem, quant’ temp’ justa, pai bem p’êle bem busca sê filh’. Ele chiga, êle f’râ, “Bons dia, capitan, bons dia, amig’. ’M bem buscâ ’nha filh’.” Ele ’ntrega capitan ricibi. Capitan dal um gaiola cu tres pomba p’ele ’scolhê um. Ele péga um ma’s fei’ di tud’. Capitan f’ral, “Pamodi bu câ pegâ ’quêle ma’s bonit’?”—“Esse qui’m gosta.” Sargent’ f’râ capitan, “Ja bu olha cusa qui’m fraba bó!” Dipois então capitan ’ntregal sê filh’. E’s ba pa’ casa.

Quant’ ê’s chiga casa, bem um dia êle f’ra sê pai, “Hoje é dia qui capitan tâ bá montiâ na cert’ logar undi qui tem pass’ di ouro. Nu ta labanta ced’, nu tâ bá lá, nu tâ chigâ lá prumer’ di qui êle, nu ta ’panhâ ’quêle pass’os.” E’s ba, ê’s ’panha pass’os. Quant’ ê’s ja ’panha pass’, êle f’ra sê pa’, “’M ta bira um burr’, nhô ta pô esse pass’ n’êle, nhô ta ba passâ na porta di rei. Ele ta querê compral, êle ta oferece nhô cinquenta mil reis pa’ cada um. Nhô nega, nhô fral só si êle ta da nhô cem mil reis pa’ cada um, nhô ta bendel. Mas oqui nhô bendel cu burr’ cu tudo, nhô ta t’ra só corda qui ’sta na piscoç’ di burr’ pamodi ’quêle corda é mi.”

Elê bem passa. Rei 'metel compra. Ele bendel sima qui filh' f'raba êle, mas êle quisilia cu tant' dinheir', êle disquice di t'ra corda. Ele ba casa.

Quant' filh' olha cuma pai ja disquice, êle fica 'trapalhad'. Rei manda pô esse pass'os na quarto di princesa. Bem, quant' princesa ja deita êle ba cu sono, pass' bira minin'. Ele péga princesa na nariz. Princesa 'spanta, êle grita pa' sê pai. Ele f'ral cuma arguem 'sta dent' di sê quart'. Rei f'ral, "Bu 'sta doid'; pundi arguem ta saí 'li?" Ele torna gritâ. Rei bem jobê pa' tud' cab', êle câ acha nada. Ele f'ral, "Si bu torna grita-m' 'm ta bem 'li, 'm ta 'ranjâ bu." Bem, rei ba deita. Ele torna pegâ princesa na nariz. Princesa bira p'êle pupâ, ma' êle câ pupa cu med' di rei. Minin' f'ral, "Mi é arguem. Olha, bu pai 'sta doente ja tem tanto tempo, j'êle trata cu tudo doutor qui tem, ê' câ ta acha milhora. Tal di' ta bem um doutor 'li pa' bem cural qui ta cural sê doença, mas ê' câ ta querê recebê n'um dinheir', sinan esse anél qui'm tâ dá bó. Bu pai câ ta querê, mas câ bu 'nporta, f'ral 'ma bu ta dal anél, mas oqui bu ta dal anél, bu ta t'ra anél di dêdo cu mão 'squerda, bu ta longal."

Ele saí, êle ba casa di sê pai. Quant' êle chiga casa, êle f'ra sê pai, "Cusa é esse qui nhô faze? Nhô disquice cusa qui'm f'râ, nhô tam dipressa, mas 'inda 'sta bom. 'Manhã é dia di um disafio di cabal' na cidadi. Nu tâ bá lá. 'Nha mestre ta 'sta lá. 'M ta 'ganhal 'posta pamodi êle ja êle 'sta belh', mi é ma's nob' di qui êle. Ele ta bem n'um cabal' pret' mu't' bonit', mim ta birâ um cabalinh' branc' cu tud' arreio. Nhô ta montâ, 'm ta corrê, 'm ta passal. Oqui 'm passal, êle ta 'metê nhô compra na cabal'. Nhô ta f'ral sim, si êle tâ dá nhô quinhentos mil reis, nhô tâ bendel cabal', ma' nhô tâ t'ra freio. Si nhô câ t'ra freio, nhô ta perde-m'." E's ba pa' esse disafio. Ele passa 'quêle out'o cabal'. Assim qu'êle passal, 'quêle capitan 'metel compra. Ele bendel sima filh' f'raba êle, ma' êle quisilia cu tant' dinheir', êle disquice di t'ra freio.

Quant' minin' ólha cuma qu'êle disquice, êle 'sta na mão di capitan, êle fazê diarrhea dá capitan. Capitan bira n'um home'. Ele f'ral, "Pega-m' esse cabal', 'm ta ba casinha, ma' câ bu t'ral freio." Ali temba um tanqui d'agu'. Tud' home's grandi di cidadi 'staba 'li. Cabal' bira ta puxa p'êle ba bibê n'esse tanqui. Esse home' bira ta puxal, câ querê dixal bibê. Gobernador di 'quêle cidadi f'ral, "O malandro! um cabal' cuma 'quêle bu ta strobal bibê! Dixal bibê." Quant' capitan sabe cuma êle 'sta bâ bibê, êle saí di casinha cu calça na mão ta bem. Home' t'ra cabal' freio pa' bibê. Capitan chiga dipressa p'êle tumal. Oqui êle longa mão p'êle tumal, êle bira um taínha. Ele bua dent'o desse tanqui d'agu', capitan bira um tibaron. Ele bua dent' d'agu' sê 'tras. Ele 'nboria. Agó' êle câ pode olhal quant 'sta. Ele corre sê 'tras. Taínha bem pa' tona d'agu', tibaron sê 'tras. Ele bira um pomba d'ouro, êle bua pa' ceu. Capitan bira um falcon, bua sê 'tras. Ele bua toqu'êle chiga 'ribal casa di rei. Ele bem p'ra baix', êle entra dent' di janéll' di rei, êle caí princesa na ragaç'. Princesa f'râ, "O pai, olha cuma honte bu cumpra-m' pass' d'our', hoje Deus manda-m' um pombinha d'our'." Rei f'râ, "E algum falcon qui 'sta sê 'tras." Rei 'panha sê 'spingarda, êle saí na baranda, êle ólha 'quêle falcon ta spiâ, êle bira p'êle dal tir'. Falcon bua, êle ba sê caminh'.

Bem, out'o dia ced', bem chiga um doutor na porta di rei cu tud' sê raméde. Ele conco na porta, ê's purguntal cusa qu'êle querê. Ele f'ra cuma êle bem curâ rei um doença qui êle tem pa' tantos anos. E's mandal entrâ. Ele trata rei, êle cural. Rei purguntal quant' qu'êle custa. Ele f'ral cuma êle câ ta cobral nada, êle querê só um anél qui princesa tene na dêdo. Rei fral, "Não, 'm tem dinheir' pa' 'm pagâ bó quêle qui bu pidi, anél di 'nha filh', não." Princesa respondel, "Cusa que um anél?" Princesa puxa anél cu mão 'squerda, êle longal. Oqui êle bira p'êle tumâ, princesa larga anél caí na chão. Bira um quarta di milh'. Doutor bira um falcon, êle bira ta colhe 'quêle milh', êle ta unguli. Um grão corre, mette princesa baixo di pé. Falcon come tudo 'quêle milh' toqui fica 'quêle um grão. Ele torce piscoç' p'êle 'panhal baix' di pé di princesa. 'Quêle milho bira um nabalha di barba, êle corta falcon piscoç'. Até 'li é fim di capitan.

Dipois rei casal cu princesa. Ele manda tumâ sê pai cu mãe. E's bem morâ tud' palacio. 'Inda honte 'm bem tâ passâ lá, ê's tudo 'staba 'sintado na baranda.

128.

Era dous amigo, um chumaba Jon, out'o, Pedr'. E's ta chumaba companheir' compadre. Pedr' frâ, "Jon, bu querê nu casâ." Ele aceita pa' ê's sirbi di padrinh' di casament' di cada um, sês mulhê' pa' sirbi di madrinh' di casament' pa' cad' um. Bem, ê's casâ. Dent' d'um an' Jon tem um filha, Pedr' tem um filho. Mininos butisad' no mesmo dia. Jon sirbi di padrinh' di filho di Pedr', Pedr' sirbi di padrinh' di filha di Jon.

E's 'ranja pa' 'quêle dous mininos pa' casâ um cu out'o. Um an' dipois Pedr' cu sê mulh' morre. E's deixa sês filh' cu Jon. Ele po ê's na 'scóla junt'. Jonsinh' semp' êle cu'da cuma é filh' di Jon. Um dia ê's harenga, rapariginh' f'ral, "Bu câ filh' di 'nha pai." Rapazinh' da raiba. Ele ba casa, êle câ comê. Sê madrinha f'ral, "Cusa qui bu tem?" Ele f'ral, "Desde qui 'm câ bu filh', 'm câ querê 'sta n'esse casa." Ele f'râ sê padrinh' cuma êle tâ bá pa' Praia Neg'a pa' êle ba umbarcâ na nabi'.

Quant' êle chiga na Praia Neg'a êle ólha um galéria. Lancha bem pa' caes. Ninguem dent' d'êle sinan um cachôrr'. Quant' lancha uncosta na caes, Jonsinh' salta dent' d'êle. Lancha larga di caes pa' nabi'. Rapaz ba pa' bord', êle spia pa' tud' banda, êle câ ólha ninguem sinan 'quêle cachôrr'. Nabi' iça pan'. Ele saí, hóra di comê, sê mensa post'. Ele corre um an'. Ele ólha terr'. Pan' 'reia, êle larga ferr'.

Cachôrr' nunca câ papiâ cu êle, ma' quant' ê's 'ranja pa' ba pa' terr', cachôrr' abisal cuma é terr' stranh'. "Tal bez bu 'panh' med'." E's chiga terr', cachôrr' dispar'cê. Fome da rapaz, êle câ sabe lingua, êle fica cu fome. Cachôrr' ba casa, êle bisti sima home' ric', êle bem pa' tras pa' rapaz. Ele f'ral, "Bons dia, rapaz, cumo bu bem pa' esse terr'?"—"'M câ sabê."—"Cumo bu bem 'li?"—"'M câ sabê."—"Bu querê bem morâ cu me?" Ele f'ral sim, êle ba mora cu êle. Dipois d'êle comê, home' f'ral, "Bu gosta di casâ cu 'nha filha?"—"Não, 'm câ gosta di casâ."—"Bu câ olha 'nha filha. Oqui bu olhal, bu ta bira doud' sê 'tras." Home' lebal pa' quart' di sê filha. Quant' rapaz ólhal bonita rost' sima bonéca, êle pô rost' na chon, êle chóra. Home' f'ral, "Cusa qui bu cu'da cu êle?"—"E bem bonita. Mas é filha di gente ric'. Mi é stranh' 'li e mu't' prob' pa' casâ cu êle. Bu debe acha um marid' ric' pa' êle."—'M tem cuma [? . . .] di sê aparencia. 'M ta mostrâ bu outr' um." Ele lebal pa' out'o quart', êle mostral outr' um rapariga. Di prumer' era bonita, esse 'ind' mais bonita. Rapaz f'ral, "E câ pa' mi, mi é mu't' probe." Ele lebal pa' tercer' quart'. "Esse 'inda mais bonita qui 'quêle out'os," rapaz f'ral, "mas é câ pa' mi, ami é mu't' probe."

Home' f'ral, "'M ta pô bu comandante di nabi', bu tem qui pass' tres tempestad' antes qui bu chiga casa pa' bu pagâ bu promess'." Ele iça pan' cu sê marinheir'. Tempestad' caí. Ele manda tud' marinheir' p'ra baix'. Ele fica dobrado, pa' êle 'staba di 'riba na convés êle só. Temporal rincal mastro. Ele dura tres dia. E's cosê pan', concertâ nabi'. Ele corr' um an', dipois êle bira.

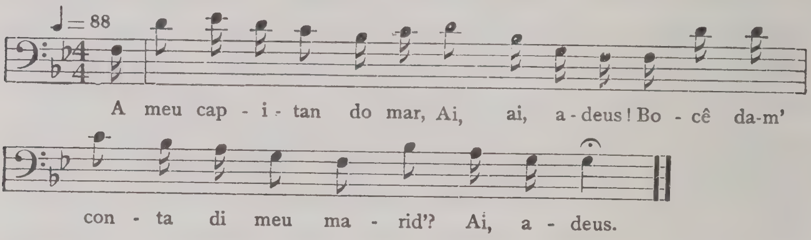
Quant' êle bira, êle 'contra cu home' qui mandaba êle pa' fóra. Ele f'ral, "Agór' bó é bom capitan, home' di palabra. 'M ta carragâ bu nabi' di ouro e diamante."

Ele carragal nabi' di ouro cu diamante. Ele iça pan', êle corr' pa' terr' di sê padrinh'. Quant' êle chiga port', êle troca roupa cu marinheir'. Ele ba pa' casa di sê padrinh'. Ele chiga na porta di sê padrinh'. Ele pidi 'gasalh' pa' um noite. Home' f'ral, "Não, 'inda qui bu 'staba ta morre. Marinheir' câ bale." Sê filha f'ral, "Nhô éra marinheir'. Ali 'sta um probe marinheir', bu câ querê gasalhal." Sê pai f'ral, "Bu 'sta pa' casâ cu princepi. 'M câ querê marinheir' na 'nha casa. Marinheir' tem mu't' manha." Filha f'ral, "Dixal ba drumi na manjidor oqui 'man'xe êle pode bai." Ele teneba um jornal. Ele da minina antes qui êle ba pa' manjidor. Minina ler tud' cusa qui êle passa pa' êle pode cumpri sê palabra cu êle, e tambê', cuma é mais ric' qui princepi. Meia noite quant' sê pai drumi, êle saí pa' fóra, êle ba pa' manjidor, êle buscal, êle tarzel pa' sê quart'. Quant' 'man'xe, home' ba manjidor pa' ba cordal. Ele câ achal. Ele bem pa' quart' di filha, êle achal lá. Sê bistid' branc' 'staba tud' pintad' di alcatron qui saí di roupa di marinheir'. Home' ba 'panha sê 'spingarda pa' da ê's tud' dous tir'. E's corr', ê's ba pa' bord' di sê nabi'.

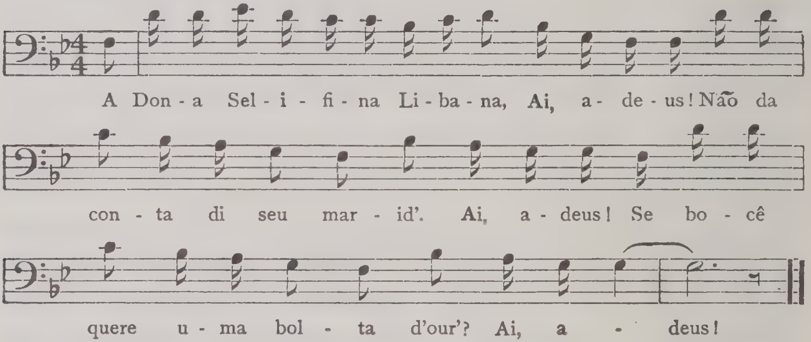
Out'o dia êle bisti, êle ba pa' casa di sê padrinh'. Ele cunbidal cu sê madrinha pa' ba pa' bord' di sê nabi'. Ele f'ras cuma êle passa temporal qui êle premete assim qui êle chiga terr' êle ta fazê festa, êle ta cunbidâ tud' qui êle 'contra cu êle. Home' f'ral, "'M 'sta triste, 'm câ sabe si 'm ta pode bai." Ele cunbida tud' gente ric', rei e padres. E's tud' ba pa' bord'. Trabalh' éra ouro e diamante. Rei e raính' fica marabilhad' cu tant' riquesa. Dipois di jantar êle pidi pa' ê's contâ 'storia. Rei f'ra padrinh', "Bó bu tinha mu't' temp' na mar; conta um 'storia." Padrinh' conta 'storia di sê compadre e di rapaz. Ele conta cuma êle cria n'esse mund', e cuma sê filha 'staba 'ranjad' casament' cu filh' di rei, e cuma agóra êle 'sta disgraçad', cuma sê filha fuji cu um marinheir'. Capitan f'ra, "Se bu olha bu filha 'go'sim, bu câ ta fica contente?"—"'M câ querê olhal mais."—"Se êle fuji cu home' qui êle tinh' prometid'? Bu tem 'ma êle fazê tort'?" Ele abri porta, êle 'par'ce bistid' di ouro e diamante. E's barça um cu out'o. Rei fica capaz di t'ra sê coroa e pôl na capitan. Sê padrinh' 'staba brigonhad' antes cu disgraça di sê filha, 'inda êle fica mais brigonhad' na prisença di capitan. Ele dal beijo na pé.

129.

Qui cusa cusa? Era um mulhê', ê' temba sê marid' unbarca. Marid' ja dura. E' ba 'xinta na rol di mar ta 'spera pa' navi' qui ê' ólha p'ê [pa' ê'] purguntâ si ta dal conta sê marid'. Prumer' nabi' qui ê' olha ê' choma capitan, ê' purgunta se câ ta dal conta sê marid'.


♩ = 88
A meu cap - i - tan do mar, Ai, ai, a - deus! Bo - cê da-m'
con - ta di meu ma - rid'? Ai, a - deus.

Sê marido 'staba naquêle nabio. Dipois marido cudil, f'ral cuma ê' câ ta dal conta sê marido.


A Don - a Sel - i - fi - na Li - ba - na, Ai, a - de - us! Não da
con - ta di seu mar - id'. Ai, a - deus! Se bo - cê
quere u - ma bol - ta d'our'? Ai, a - deus!

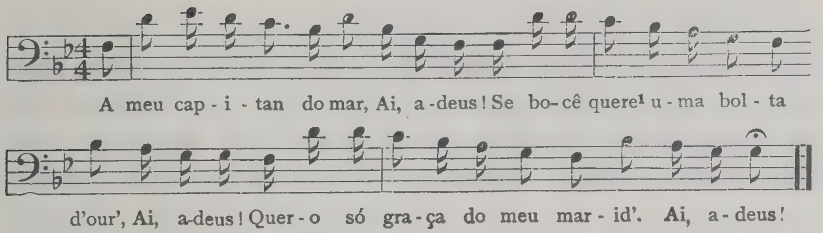
Dipois home' bai, ê' torna bem na nabi'. Mulher choma, purgunta se câ ta dal conta sê marido.

"A meu capitan do mar,
Ai, ai, adeus!
Bocê da-m' conta di meu marid'?
Ai, adeus!"

Capitan raspondel' 'ma ê' câ ta dal conta di sê marido.

"A Dona Selifina Libana,
Ai, adeus!
Não da conta di seu marid'.
Ai, adeus!
Se bocê quere uma bolta d'our'?
Ai, adeus!"

Depois ê' torna, f'lâl se ê' querê um cordon d'ouro. Ele f'ral cuma ê' câ mestê n'um cordon d'ouro.

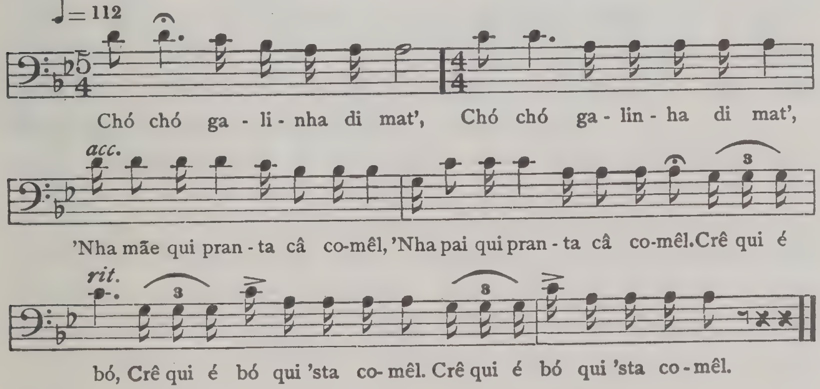

A meu cap - i - tan do mar, Ai, a - deus! Se bo - cê quere[1] u - ma bol - ta
d'our', Ai, a-deus! Quer - o só gra - ça do meu mar - id'. Ai, a - deus!

Bem d'out'o bez, marido salta na terr'. Ele ólha 'ma sê mulher é sugur' porque êle tinha êle oferecido bolta d'ouro e cordon ê' nega tomâ.

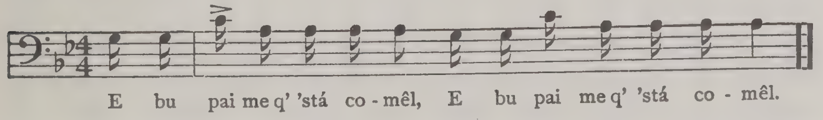
130.

Qui cusa cusa: Era uma mulher, ê' temba sê marid' chuma 'Nhô' Terenden. Mulher choma 'Nhâ' Calinca. Marido f'ra sê mulher cuma êle 'sta morrê, pa' êle ba 'nterral na cobon di milh' pintad'. Depous êle fazê morre. Mulhê' ba 'nterral na cobon di milh' pintad'.

Dipois mulher tâ mandâ minin' tud' dia tâ bá talhâ galinha. Tudu bez qui minin' chiga logar êle ta p'anta galinha,


♩= 112
Chó chó ga - li - nha di mat', Chó chó ga - lin - ha di mat',
acc.
'Nha mãe qui pran - ta câ co-mêl, 'Nha pai qui pran - ta câ co-mêl. Crê qui é
rit.
bó, Crê qui é bó qui 'sta co - mêl. Crê qui é bó qui 'sta co - mêl.

Pai raspondel,—


E bu pai me q' 'stá co - mêl, E bu pai me q' 'stá co - mêl.

Dipois êle bem casa; êle f'ra sê mãe cuma tud' bez qui êle p'anta galinha tá raspondel um vóz ta f'râl, "E bu pai, me qui 'sta comêl." Mãe câ querdita cusa qui êle f'ral. Ele pegal, êle 'çoutal.

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[1] When spoken, the words were, "Eu não quero [I do not want]."

Ele f'râ sê mãe se êle câ querdita pa' êle ba junto cu êle p'êle ba oubi. Dipois mãe ba cu êle. Ele pupa galinha, home' raspondel, "E bu pa', me qui 'sta comêl." Mulher ba toqui êle chiga n'êle. Ele f'ral, "E bó qui 'sta come esse milh' 'sim tudo." Home' da burgonha, êle f'ral, "E câ êle, não, é câ êle, não." Dipois ê's parti tudo cusa q'ê's temba. E's parti, cada quenha fica p'um banda.

Pic' milh', baca Trafal, Santiago 'steira cu algodon. Mão croc' dent' bala di fia. Ma's piquinote 'panha um sacol dinheir', ê' camba ba'x'.

131.

Bó é sima 'quêle Lob' qui f'râ sê mulh' pa' 'ranjal cusal comê pa' um sumana p'êle bâ trabalha na loga'. Ele ba, êle câ fazê nad', êle comê, êle deitâ. Na fim di sumana mulhê' ba p'êle ba olha cusa qui sê marido fazê. Quant' Lob' ólha sê mulh' ta bem, êle f'ral, "Mulhê', tud' é mu't' cunfiad', bu câ ta olhal, bu câ ta olhal." Ele cobril cu sê manta.

132.

Temb' um home' éra negociante. Ele temb' um gat' cu um papagai'. Ele pô papagai' di guard' port'. N'esse moment' bem chigâ um freguês, e home' 'staba tâ fritâ peixe. Freguês porgunt' quant' é preç' di linh'. Negociante raspondel qui linh' é mil e seiscentos reis a jard'. Esse freguês ba sê caminh'. Esse preç' fica na ideia di papagai'. Dipois bem um out'o freguês, purgunta pa' preç' di pon. Papagai' raspondel mil e seiscentos. Logo bem negociante pa' dent'. Ele sirbi freguês. O freguês mand' cort' quat' jard' di pon. Quant' freguês bira pa' pagal, êle querê cobral ma's pa' pon. Anton freguês f'ral cuma êle 'sta furtal. O papagai' continua tâ f'râ, "Mil e seiscentos! Mil e seiscentos! Mil e seiscentos!" O freguês ba sê caminh'. Negociante 'panha um pó, êle bira tâ 'çouta papagai'. Papagai' corre, êle mete baix' di cama. Quant' home' ba pa' cosinh' undi qui êle 'stab' tâ fritâ peixe, êle acha gat' ja come peixe tud'. Cu o mesm' pó êle bira tâ 'çouta gat'. E gat' corre, êle ba ungachâ baix' di cama no mesmo logar qui papagai' 'staba. Prob' di papagai' cu med'! Ele purgunta gat', "Bó, tambê', bu f'râ mil e seiscentos reis? Milh' qui nu tâ fazê, nu saí di sê casa, nu ba morâ cu out'o alguem." E's saí di casa disse negociante, ê's ba morâ na casa d'um labrador na camp'.

133.

Era Garça cu Gat'. Garça cunbida Gato p'êle ba 'judal trabalhar. Quando Gato ba, Garça pô jantâ na buli. Gato câ comê nada. Out' bez Gat' cunbida Garça. Quando Garça bai, Gat' pôl jantâ na pédra baxido. Garça tinha boca piscoso, ê' câ comê nada. De depois ê's 'panha raiva.

Passa tempo ê's 'contra. Depois ê's 'contra out'o bez, ê's pô sabe cu companheiro. E's f'ra ê's ta morâ di junto. E's morâ na um logar que câ tem comida, só mar. E's fazê um casinha. Garça ba piscâ, éla 'pa' tres peixe, éla trazê peixe, éla dá seus familias. Quanto Garça vai piscâ out' bez, Gat' comê peixe de seus filhos. Quanto éla bem pa' tras, éla acha filhos cu fome. Depois éla da na raiva. Garça engoda Gato pa' ê's ba piscâ de junto. Gato caí na mar. Ela chuma Garça p'êle ba salva éla. Garça fal' se éla câ ta come peixe de filhos nunca mais, éla tâ salvâ. Gato f'râ Garça p'ra éla 'panhar antes que rabo molha pamode se rabo molha, éla ta morre. Garça 'panha. Quando ê's bem terra, Gato ba p'ondi saibo de peixe. Saibo dal um bocado de peixe podre. Saibo manda pa' éla ba na mar preto pa' éla botâ peixe podre. Quando éla ólha um peixe brumijo bem, éla pergunta peixe brumijo p'ra raméd'. . . . Ela pergunta p'ra raméd'. Peixe dal sê fel com cócó de Garça p'ra éla trancar p'êle bibi. Ela bibi. Nunca mais éla nãõ come peixe de suas filhos.

PROVERBS AND SAYINGS.

The Portuguese term *proverbio* is not in use by the Islanders; in general, the term is not even understood. There seems to be, indeed, no definite term, although *piada* or *rafolh'* (*refolho*, "deceit or dissimulation") appears to approximate the sense of "proverb." In the dictionary, *piada* is given as "a malicious saying." As an Island term, a *piada* is not necessarily malicious, it is any indirect reference. A *rafolh'* is also indirect; but it is more personal or pointed, and it may be extemporized.[1] Indeed, any figurative speech may be called a *rafolh'*. Of *rafolh'* and *piada* the Islanders are undoubtedly very fond. I have been told that quite a lengthy conversation may thus be indirectly conducted, particularly in the presence of those to whom the speakers wish to keep their meaning obscure. Besides, if only you do not refer to a person by name, you may talk "at him," as we say, as much as you like, and, theoretically at least, he may not take offence.

Except in a few cases, all of the following proverbs are common, I surmise, to all the Islands. Nevertheless I have indicated in most cases by appended initials the island home of my informant. I except proverbs 137–156, all of which are given in a little archaic school-reader used, I presume, in all the Islands. Several of the proverbs given me, and found subsequently in the reader, were described, when given, as "*Português.*"

1. Um pret' di Cab' Verd' qualquê hóra póde sêr um sargent'. (C.V.)

   (A black of Cape Verde can at any time become a sergeant.)

2. Milh' coxid' ja passa simenter [semear].

   (Corn cooked is past sowing [said by or of an elder asked to do something unbefitting his years].)

3. Galinha 'gravatadesa poeira tâ cail na lomb'. (S.A.)

   (A chicken scratching up dust will fall on its back.)

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[1] See p. 177.

4. (*a*) Galinha 'grabatadeira tâ 'contrâ cu sê dona. (S.N.)
   (A scratching chicken will meet its grandmother.[1])
   (*b*) Galinha qui tâ 'grabatâ tâ disinterrâ oss' di sê mãe.
   (The chicken who scratches will dig up the bones of its mother.)

5. Mulhér sim roupa é sima nabi' na mar sim pano. (S.N.)
   (A woman without clothes is like a ship at sea without sails.)

6. Um repariga bunit' e su mar um nabiu cu tud' pan' 'riba. (F.)
   (A pretty girl is a ship at sea in full sail.)

7. Quem não quere sêr Lob', não vestu a pélle.
   (Who does not want to be Wolf, does not put on his skin.)

8. Um é sima ninhum. (F.)
   (One is like none [One is as good as nothing; said to me, for example, on one occasion when the one match we had went out].)

9. Para sabêr se o porco tem sebo é preciso que sê mata. (S.N.)
   (To know if a pig has fat, it is necessary to kill it.)

10. 'Folador sabe cusa qui rês[2] tem denti. (F.)
    (The butcher knows what is inside the ox.)

11. Divinhar é proibid', bu tâ matâ (bac, F.) frac', bu tâ pagâ gord'. (S.N.)
    (Guessing is forbidden: you kill the lean, you pay for the fat [You enjoy a satisfaction at a heavy cost; said when one defers paying a bill only to pay it with interest].)

12. (*a*) Quemqui 'spéra pa' sapat' di dufunt' tâ morrê sim calçad'. (S.N.)
    (Who waits for dead men's shoes will die without footwear.)
    (*b*) Quemqui 'spéra pa' sapat' di dufunt' tâ nunca será calçad'. (B.)
    (Who waits for dead men's shoes will never have footwear [be shod].)

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[1] Compare "Fowl 'cratch up too much dutty, him run de risk a findin' him gramma 'keleton" (Anderson and Cundall, No. 328).

[2] Young ox.

13. O que Deus não quere, sant' não róga. (S.A.)
(What God does not want, the saints do not pray for.)

14. Do qui Deus não quere é escusado rogar no filh'. (S.N.)
(Whatever God does not want, one is excused from asking of his son.)

15. Se pa' 'm rogâ na sant' (filh'), 'm tâ rogâ Deus (pai). (S.N.)
(If I have to ask of the saints, I would ask of God.)

16. Quem quere o que Deus não quere será o que Deus quiser. (S.N., S.A.)
(Who wants what God does not want will be what God wants.[1])

17. (*a*) Bianda sabe é fomi, cama sabe é son'. (F.)
(*b*) Cumid' sabe é fraqu' etc. (S.N.)
(Hunger is good meat, sleepiness is a good bed.)

18. Se pa' nu passâ fome, nu tâ comê mustarda.[2] (S.N.)
(To get rid of hunger, we eat mustard.)

19. (*a*) Mulhér sim marid' não é nada, homi sim mulhér não é nada. (S.A.)
(A woman without a husband is nothing, a man without a wife is nothing.)
(*b*) Gal' sim galinh' é câ nad', galinh' sim gal' é câ nada. (F.)
(A cock without a hen is nothing, a hen without a cock is nothing.)

20. Um home' sem mulhér é um vas' sem flor. (S.A.)
(A man without a wife is a vase without flowers.)

21. Mulhér sim homi é uma viola sim cord'. (S.N.)
(A woman without a man is a guitar without strings.)

22. Uma casa sem home' é com' um navio sem capitão. (S.N.)
(A house without a man is like a ship without a captain.)

23. Peixe tâ morrê pa' sê boca. (F., B.)
(A fish dies by its mouth [said to an indiscreet chatterbox].)

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[1] Obviously an erroneous translation. The proverb was not understood by my informants.

[2] This may be taken from "Não ha melhor mustarda que a fóme [No better mustard than hunger],"— a proverb given in the school-reader. When quoted to me, it was plainly not understood, perhaps because in the Islands mustard is not used.

24. Neg'o é câ genti; nim qu'êle 'sta na altar êle ta corsâ cadeira. (F.)

(A Negro is not a person [i.e., human]; even when he stands by the altar, he scratches his backsides.)

25. (*a*) Quemqui néce pa' dez reis ê' câ tâ chigâ bintem.

(He who is born as ten *reis* [i.e., one cent] will not become *bintem* [twenty *reis*, i.e., two cents].)

(*b*) Quemqui néce pa' dez reis ê' nunca será vintem. (B.)

(He who is born as ten *reis* will never be a *vintem*.)

26. Pa' toalh' di mens' 'm câ chigâ, pa' gardanap' ja 'm pass'. (F., B.)

(For a tablecloth I will not do, for a napkin I pass [said by a junior to a boastful elder].[1])

27. (*a*) Bolonbol' tâ birâ 'bóbra. (F.)

(A young squash becomes a squash.)

(*b*) Fruminginga qui tâ birâ fruminganga. (S.N.)

(Little ant becomes big ant.)

28. Tud' bac' éra bizer'. (C.V.)

(Every cow was a calf.)

29. (*a*) Pinton chaputi sê ma' na crista, im logar di ma' agrabâ, filh' qui agrabâ. (F.)

(Chick pecks its mother in the comb: instead of the mother growing angry, the chick grows angry.)

(*b*) Pinton chaputi belh', belh' câ 'grabâ, pinton 'grabâ. (C.V.)

(Chick pecks the old one: the old one does not grow angry, the chick grows angry.)

30. (*a*) Mofin' câ sabê cusa qu'êle ta perdê. (F.)

(Bashful [or coward?] does not know what he will lose [said of a quitter; had he stuck it out, he would have been the gainer].)

(*b*) Cobard' câ sabê di quant' trochad' qu'êle tâ corrê. (S.N.)

(A coward does not know what beating he runs from.)

31. Cobard' vence o destinid'. (S.N.)

(Fate conquers a coward.)

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[1] Compare "Towel tun tablecloth" (Anderson and Cundall, No. 690).

32. Cobarda êle câ morrê di g’err’, êle ta morrê di quéda. (C.V.)
(A coward will not die from fighting, he will die from falling.)

33. Cachôrr’ ladron tud’ é discunfiad’. (B.)
(By a thieving dog everything is distrusted.[1])

34. Brut’ pa’ lei, gatera pa’ sec’, mofin’ pa’ câ ta ’se’ta. (C.V.)
(A savage for the law, a drunkard for abstinence, a poor man for not having [doctrine].)

35. (*a*) Quemque Deus da chága êle ta dal inguent’. (S.N.)
(To whom God gives wounds he will give ointment.)

(*b*) Deus qui dâ chága êle tâ dâ ramédi. (F.)
(God who wounds will heal.)

36. Deus qui tâ dâ frio, êle tâ dâ lançol. (S.N.)
(God who gives the cold gives the cover [sheet].)

37. Quem da pan é qui da castigo. (C.V.)
(Who gives bread is he who gives punishment.)

38. (*a*) Corp’ é di bich’, alma é di Deus. (S.N.)
(Body is [of] worm, soul is of God.)

(*b*) Corp’ di chão, etc. (C.V.)
(Body is of earth, etc.)

39. (*a*)
Pidi bu dado tâ dâ bó brigonha
E se bu câ dado êle tâ dâ bó cu’dado. (S.N.)
(Begging a gift will bring you shame.
If you get no gift, it will bring you care.)

(*b*) Pidi bu dado tâ dâ brigonha qui fari bu pidi bu câ dado. (F.)
(In begging, what you get brings you shame, yet getting nothing brings you more.)

40. (*a*) Malcriad’ mund’ qui tâ criál. (B.S.N.)
(One ill-taught, the world will teach.)

(*b*) Filh’ qui câ criad’, etc. (C.V.)
(The child not brought up, etc.)

41. (*a*) Bizer’ mans’ tâ mamâ sê mãe, amá alhei’. (F.)
(The quiet calf suckles its mother as well as others.)

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[1] He thinks others are thieves, or he thinks others are talking about him.

(*b*) Bizer' mans' tâ mamâ sê mãe, 'ma toda vaca. (S.A., B., S.N.)
(The quiet calf suckles its mother as well as all the cows.)

42. Rocha câ ruim pa' cavale'r'. (S.N.)
(Rocks are not treacherous to a horseman.)

43. (*a*) Quem tem bom cabê'l' não pricisa pente. (S.N., F.)
(Who has good hair needs no comb.)

(*b*) Quem tem bom cabê'l' não pricisa ma's cabê'l'. (B.)
(Who has good hair needs not more hair.)

44. Ma's val magro hoje do qui gord' amanhã. (S.N.)
(Better thin to-day than fat to-morrow.)

45. Minina bonit' é espelh' di rapaz, rapaz bonit' é espelh' di minina. (S.N.)
(A fair girl is the mirror of a youth, a fair youth is the mirror of a girl.)

46. Pancada dado só Deus qui tâ t'ral. (F., S.N.)
(A beating given, God only will take away [i.e., what is once done, only God can undo].)

47. Pancada dad' câ tâ limpa. (S.N.)
(A beating [given] is not wiped out.)

48. Algum dia me Deus ta querê. (F.)
(Some day God will want me.)

49. Doud' câ tem me'zinha. (F.)
(For the mad there is no medicine.)

50. Ma' sol ja saí, palma di mão câ tâ talhál.
(But the sun already out, the palm of your hand will not stop it [said to a woman grumbling about her husband, meaning "You are married once for all"].)

51. Algum dia nu ta 'contrâ. Só monte cu monte câ tâ 'contrâ. (F.)
(Some day we shall meet. Only mountain does not meet mountain.)

52. Lá und' qui nu 'contrâ palh' câ tâ necê. (C.V., S.A., S.N.)
(There where we meet, grass will not grow.[1])

---

[1] Compare "I will wipe the ground with you."

53. Quemqui tem, tâ faze cusa qu'êle querê; quemqui câ tem, ta fazê cu[1] candiero. (F.)

(Who has may do what he wants, who has not may do it with — a candlestick.)

54. (*a*) Morte é ingrat': êle mata bom, êle dixa mofin'. (F.)

(Death is ungrateful: he kills the good, he leaves the wretched.)

(*b*) Morte é ingrat': êle mata bom, êle dixa mau. (C.V.)

(Death is ungrateful: he kills the good, he leaves the bad.)

(*c*) Morte é ingrat': êle mata bom, fica mau. (S.N.)

(Death is ungrateful: he kills the good, bad stays.)

55. (*a*) Coitad' é filh' di gafanhot' qui câ tem asa p'êle cobri costa. (F.)

(Wretched is the son of a grasshopper who has no wings to cover his back.)

(*b*) Coitad' é filh' di gafanhot' qui câ tem asa p'êle buâ. C.V.)

(Wretched is the son of a grasshopper who has no wings to fly.)

(*c*) Coitad' é filh' di gafanhot' qui câ tem mãe nem pai. (S.N.)

(Wretched is the son of a grasshopper who has no mother or father.)

56. Quem tem agulha não sabe coser, quem sabe coser não tem agulha. (S.N.)

(Who has a needle cannot sew, who can sew has no needle.)

57. Roqui débe, 'Nhô' Cani pága. (F.)

(Roqui owes, Sir Cani pays.)

58. Bo qui ta pagâ coubi qui burr' comê. (F., B.)

(You are going to pay for the cabbage the donkey eats.)

59. Jutu morre, fifiri fica ('scapa). (B., S.N.)

(Thrown-Away dies, Little-Bit stays [survives; i.e., thrift outlives thriftlessness].)

60. Coubon qui bu jutu qui bodec' gord' fica. (C.V.)

(The big cabbage you throw away the kid [male] stays fat on.)

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[1] The pun is on *cu*, which means "with" and also "backsides."

61. Quem jutu morre, quem lembe escapa. (S.N.)
(Who throws away dies, who licks survives.)

62. Biand' qui bu jutu qui tâ fartâ bu. (F.)
(The meat you throw away will fill you up.)

63. Querê quem qui câ querê bu é remar contra maré, é como agua no sest'. (S.N.)
(To want him who does not want you is to row against the tide, it is like water in a basket.)

64. Cabra coxa não dorme sesta.[1] (S.A.)
(A lame goat does not take a siesta, [meaning he has to make special effort].)

65. Quem tem dêd' não tem anél, quem tem anél não tem dêd'. (S.N., S.A.)
(Who has a finger has no ring, who has a ring has no finger.)

66. Quemqui tem cama câ tem sono, quemqui tem sono câ tem cama. (S.N.)
(Who has a bed is not sleepy, who is sleepy has no bed.)

67. (*a*) Quemqui mustura cu porc', êle tâ comê farélo. (F., S.N., S.A., B.)
(Who mixes with pigs will eat husks.)
(*b*) Quem must'ra com porc' no côch' ha de comêr farél'. (S.A.)
(Who mixes with pigs in a trough has to eat husks.)

68. Um tir', dous galinha. (F.)
(One shot, two chickens.)

69. Agouru di belh' nem quere, nem spromentar. (F.)
(Beliefs of the old, neither want nor test.)

70. Palabra di Deus câ tâ mintí. (F., S.A.)
(The word of God does not lie.)

71. Si belh' podêba, si nov' sabêba, tud' quant' éra bardade. (C.V.)
(If the old could, if the young knew, everything whatsoever would be truth.)

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[1] Translated "on Friday [*sestafeira*]." In referring to the days of the week, numbered as they are in Portuguese, *feira* is often omitted. The word *sesta* for an afternoon nap was not undertood by my Island informants.

72. Luva não foi feito para mão di sanch'. (S.N.)
(A glove was not made for the hand of a monkey.)

73. Quemqui tem rábo di palh' ê' câ tâ saltâ lumi. (F., C.V., S.A.)
(Who has a tail of [straw] does not jump fire.[1])

74. Quemqui tem rab' câ tâ spiâ pa' rab' di sê cumpanhe'r'. (S.N.)
(Who has a tail does not look at the tail of his companion.)

75. Quem tem rab' não se assenta. (S.N.)
(Who has a tail does not sit down.)

76. Oqui bu olha barba di bu cumpanhe'r' na lumi, bu pô di bó di molhi. (F., S.A., S.N., B.)
(When you see the beard of your companion on fire, you put yours to soak.)

77. Casa di genti câ morad'. (S.N.)
([Other] people's houses are not lived in [said by a transient guest when urged to stay on].)

78. (*a*) Casa di gent' câ ta quentad' 'sent'. (S.N.)
(In [other] people's houses seats are not kept warm.)
(*b*) Casa di gent' câ 'senta muit'. (B.)
(In [other] people's houses you do not sit long.)

79. (*a*) Camuga câ faca, negra câ genti. (F., B., S.N.)
(A knife broken [or worn out] is not a knife; Negroes are not people.)
(*b*) Padaç' di faca nao é faca. (S.N.)
(A piece of a knife is not a knife.)
(*c*) Uma faca 'farrujad' . . . (S.A.)
(A rusty knife, etc.)

80. Quem tem caval' não anda a pé. (S.N.)
(Who has a horse does not go on foot.)

81. (*a*) Cardisanto tâ tanchi (tanger) di piquinot'. (C.V.)
(Cardisanto,[2] touch when it is young.)

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[1] Compare "Man dey carry 'traw musn't fool wid fire" (Anderson and Cundall, No. 498).

[2] A prickly shrub.

(*b*) Card' pa' bu 'rrancál é di piquininh'. (S.A.)
(To pull up *card'*, let it be young.)

(*c*) Cardo pica do piquen'. (S.N.)
(The thistle pricks ever since it is small.)

82. (*a*) Pó torto câ tâ undre'tâ. (F., B.)
(A crooked stick does not straighten.)

(*b*) Pó belh' câ tâ undre'tâ. (S.N.)
(An old stick does not straighten.)

83. (*a*) Si bu quita-m' porta di bu casa, canal di rei bu câ quita-m'. (F., B.)
(You may deny me the door of your house, the canal of the king you may not deny me.)

(*b*) Si bu ficha-m' porta di bu casa, canal di rei bu câ ficha-m'. (S.N.)
(You may close to me the door of your house, the canal of the king you may not close to me.)

84. (*a*) Doença câ mort', saudi câ vida. (S.N.)
(Sickness is not death, health is not life.)

(*b*) Passâ mal é câ morte. (F., B.)
(Ill health is not death.)

85. (*a*) Cumo nu criâ nu câ tâ dá fim. (F.)
(As we grow we do not end.)

(*b*) Cumo nu necê nu câ tâ morrê. (F.)
(As we are born we do not die.)

86. Oqui bu 'sta bom bu 'spera fed', oqui bu 'sta' fed' bu 'spera bom. (F.)
(When you are well off, you look for bad; when you are badly off, you look for good.)

87. (*a*) Quemqui tem d'ôr di dente qui tâ bá cá' barbeir'. (F., B., S.N.)
(Who has a toothache has to go to the barber's.[1])

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[1] Meaning the dentist's. There are no dentists in the Islands; but it is the doctor, and not the barber, who cares for teeth. In Portugal, in small places, it *is* the barber (Bensaude).

(*b*) Quem tem d'ôr di dente ê' que vae ao boticão. (S.N., S.A.)
(Who has a toothache goes to the druggist.)

88. (*a*) Preguiça morre na boc' di fonte cu sêde. (S.A., B.)
(Laziness dies at the mouth of the fountain with thirst.)
(*b*) Calace'r' tâ morrê di sêde. (S.N.)
(Lazy dies of thirst.)

89. Lumi pagad' câ tâ soprâ. (S.N.)
(Fire that is out one does not blow up.)

90. (*a*) Sac' basio câ ta pô im pé. (S.N.)
(An empty sack does not stand up.[1])
(*b*) Sac' basio câ ta pô uncosta. (F., B.)
(An empty sack does not stand propped.)

91. O corcodil' qui tem cu, não cága, e o filh' di corcodil' qui não tem cu, cága. (F.)
(The crocodile with an anus does not defecate, and the son of a crocodile without an anus defecates [said of a moneyed man who does not spend and a moneyless man who spends].)

92. Temp' di pinha ba umbóra nona, temp' di nona ba umbóra pinha. (F.)
(*Pinha* at hand, away with *nona; nona* at hand, away with *pinha.*[2])

93. Casal telha, jagacidal[3] faba. (F.)
(House of tiles, dish of corn-meal and beans [All show: prosperous on the outside, poor within].)

94. Probi frostero na chon di gente tâ comê cru ama engorlad'. (B.)
(A poor stranger on other people's land eats the raw together with the half cooked.)

95. Tâ bibe fel ama binagri. (F.)
(To drink gall together with vinegar.)

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[1] Compare "You neber see empty bag 'tan' up" (Anderson and Cundall, No. 11).

[2] Both *pinha* and *nona* are fruit, green outside and white inside. *Pinha* is divided somewhat like a pomegranate; *nona* is somewhat like a mango.

[3] *Jagacida* is a dish consisting of fine corn-meal mixed with beans.

96. Deus qui da, Cabral câ pidi. (S.N.)
(God gave it, Cabral [a personal name] did not ask for it [i.e., "I myself did not ask for it"].)

97. O amor quando é novo estende a saia cobre com camisa; quando velho estende culpa cobre o pecado. (S.N.)
(When love is young, it spreads out a skirt covered with a shirt; when old, it spreads out faults covered with sin.)

98. Gat' ladron, o que rata déve fazer êle é qui faz'. (S.N.)
(With a thieving cat, what the rat should have done it is she who does it.)

99. Figo na rocha mau o pass' com fome não chega lá. (S.N.)
(For a fig on a bad rock a hungry bird will not alight.)

100. Cada bangaínha tem sê tap. (F.)
(Every dish has its cover.)

101. (*a*) O que não sabe não escreve. (S.N.)
(Who does not know does not write.)
(*b*) Sim sabêba câ tâ 'screbêd'. (F.)
(Unless I knew, I would not write.)

102. Miséria é chabi di mofineza. (F., S.A.)
(Poverty is the key to cowardice [or wretchedness].[1])

103. Câ pode t'ra sangue undi qui beia câ 'sta. (F.)
(You cannot draw blood where there is no vein.)

104. Quem quere vai e quem não quere manda. (F., S.N.)
(Who wants goes; and who does not want sends.)

105. Espelh' di um, coraçon di out'. (F.)
(Mirror of one is the heart of the other.)

106. Caminh' câ longe pa' quemqui tem sodade [saudade]. (S.N.)
(The road is not long to the yearning.)

107. Bianda quente comêl di bolta. (F.)
(Hot meat you eat around.)

108. Mocidade é um, velhice é outro. (S.N.)
(Youth is one thing, age another.)

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[1] The word *mofineza* is used in several ways.

109. Conforme é tocâ assim é balhe. (F., S.A.)
(According to the music is the dancing.)

110. Cada sumana tem sê Sesta-feira. (F.)
(Every week has its Friday.)

111. Comer dos olh's é vêr. (S.N.)
(Sight is food for the eyes.[1])

112. Burra belh' nao 'prend' pass'. (F.)
(An old donkey does not learn steps.)

113. Não ha milhor espelho que o amigo velh'. (F.)
(No better mirror than an old friend.)

114. Com o mesmo ferr' que mi fer' será ferid'. (F.)
(With the same iron that wounds me he will be wounded.)

115. Di vagar qui vae ao longe. (F.)
(Who goes far loiters [*Lentement on arrive loin* (Bensaude)].)

116. Morte câ ma's di qui morte.
(Death is no more than death.)

117. Si bu debê, bu tâ pagâ, si bu câ debê, bu câ tâ pagâ.
(If you owe, you will pay; if you do not owe, you will not pay.)

118. Nem com toda sêde sê vae á fonte.
(Not with all thirsts does one go to the well.)

119. Cão que ladra não morde.
(A dog that barks does not bite.)

120. Come o seu comsigo e o alheio com seu dono.
(He eats his own by himself; that which belongs to another, with the owner.)

121. (*a*) Ladro tâ pegâ ladro.
(A thief will catch a thief.)
(*b*) F'iticê'ra tâ pegâ f'iticê'ra.
(A witch will catch a witch.)

122. Cão qui an' muit' ou oss' ou pancad'.
(For a dog always on the go, either bones or blows.)

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[1] Compare "Talk is de aise [ears] food" (Anderson and Cundall, No. 675).

123. Dur' com dur' não faz' bom mur'.
(Hard with hard does not make a good wall.)

124. Pédra movidissa nunca cria bulor. (C.V.)
(A moving stone never grows mould.)

125. Nabi' fundiad' câ ta 'panhâ fret'.
(A ship at anchor gets no freight.)

126. Mulhê' câ di fianç'. (C.V.)
(Woman is not to be trusted.)

127. Filh' di cabra êle sabe roche, filh' di peixe êle sêr carangueij'.
(Son of a goat knows the rocks, son of a fish will be a crab.[1])

128. Filh' di cabr' é roch' qu' êle tâ saí. (F.)
(Son of a goat is the rock he comes from.)

129. Bu ta corrê tra' di dou' rat', bu ta perdê tud' dous. (F.)
(You run after two rats, you lose both.)

130. Bu corrê tras d'um cus', bu câ podê pegar; 'm 'sinta, 'm péga. (F.)
(You run after something, you can't get it; I sit down, I get it.)

131. Um homi qui tem boa lei tem palabr' com' rei. (F.)
(A man of good morals has the word of a king [speaks like a king; i.e., can be trusted].)

132. Dinhe'r' di San Custan, cantand' vem, cantand' vai. (F.)
(Money of St. Custan, singing comes, singing goes [i.e., money comes, money goes].)

133. Na fritâ dos ov's, qui paréce chôco. (F.)
(In cooking, eggs show up rotten.)

134. Comida sabe, câ mestê ch'io [cheio]. (F.)
(Nice food, don't need much.)

135. Disejad' câ tâ achad', pamod' si bu achal, bu câ tâ gozâ.
(What you desire you won't get, because, if you get it, you won't enjoy it.)

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[1] Unintelligible conclusion, probably an individualistic flourish. As Mr. Silva remarked, "*êle sabe mar* [knows the sea]," is what you would expect.

136. Cabal' dad' câ tâ jobêd' culuminh'. (F.)
(A gift-horse you do not look in the mouth [literally, "at his eye-teeth"].)

137. Falas loucas, orelhas moucas.[1]
(Foolish words, deaf ears.)

138. Filh' és e pai sarás, assim com' fizeres e assim acharas.[1]
(Son you are, and father will you be; as you do, so will you achieve.)

139. Longe di vista, longe do coração.[1]
(Far from sight, far from the heart [Out of sight, out of mind].)

140. Quem tud' quére tud' perde.[1]
(Who wants everything, loses everything.)

141. Di piquen' qui se torse o pipin'.[2]
(The cucumber is to be twisted when it is little.)

142. Mocidade ociosa
Faz velhice vergonhosa.[1]
(Laziness in youth
Brings shame to age.)

143. Nem por muit' madrugar amanhece mais ced'.[1]
(However early you rise, day breaks no earlier.)

144. Quem tem telhad' di vidro não atira pédra ao do vizinh'.[1]
(Who has a roof of glass does not throw stones at his neighbor's.)

145. Quem muit' dormi pouc' aprende.[1]
(Who sleeps much learns little.)

146. (*a*) Mel não é [3] pa' boc' d'asno (di burr' [C.V.]).
(Molasses is not for the mouth of a donkey.)

(*b*) Mel não foi feito pa' boc' d'asno. (S.N.)
(Molasses was not made for the mouth of a donkey.)

147. Quem abrolh' semeia, 'spinh' colhe.[4]
(Who plants burrs, gathers thorns.)

---

[1] In school-reader.
[2] Given in school-reader, "De pequenino se torse o pepino."
[3] Given in school-reader, "O mel não é para a boca do asno."
[4] Given in school-reader, "Quem abrolhos semeia, espinhos colhe."

148. Homen honrad', antes mort' do qui injuriad'.[1]
(For a man of honor, death before dishonor.)

149. Não deixa para 'manhã o qui hoje poder fazer.[2]
(Don't leave for to-morrow what you can do to-day.)

150. Mais vale um toma que dois te darei.[3]
(One "take it" is worth more than two "I will give you.")

151. (*a*) Quem uma vez furta, fiel nunc'.[3]
(Who steals once is never honest.)

(*b*) Quemqui saí uma vez, se êle torna bem não é de 'fiança. (S.N.)
(Who goes forth once, if he comes back, is not to be trusted.)

152. Quem torto nece, tarde ou nunca se indireita.[4]
(Who is born crooked, late or never straightens.)

153. Gat' 'scaldad' d' agu' fria tem med'.[3]
(Scalded cat is afraid of cold water.)

154. Dis o que quere, ouvi o que não quere.[5]
(Say what you want, hear what you do not want.)

155. Se queres sêr pobre sem o sintir, mete obreiro, e deita-te a dormir. (F.) [3]
(If you want to be poor before you know it, put on workmen and lie down to sleep.)

156. Mais vale quem Deus ajuda do quem muit' madruga.[3]
(Better off is he whom God helps than he who gets up very early.)

The following sayings I have grouped, somewhat dubiously I admit, as *rafolh'* rather than *piada.*

157. Mantega basa na cherin di sê dono.
(Butter falls on the hominy of its owner [said when a child finds something its parent has lost].)

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[1] Given in school-reader, "Homen honrado, antes morto que injuriado."
[2] Given in school-reader, "Não deixes para amanhã o que hoje poderes fazer."
[3] In school-reader.
[4] Given in school-reader, "Quem torto nasce, tarde ou nunca se endireita."
[5] Given in school-reader, "Quem diz o que quere, ouve o que não quere."

158. Se pa' 'm pidi pa' 'm câ achâ, ma's 'm querê bâ pa' mar 'm câ bem. (S.N.)

(Rather than ask and not get, I would go to sea and not come back.)

159. 'M câ temo di agraba di mar pamodi tudo qui tem é mar qui dal. (F., S.N.)

(I cannot get angry with the sea, because all I have the sea has given me [said by a woman of her husband, meaning that all her clothes, for instance, are provided by him, — skirt (*saia*), kerchief (*lenç'*), shawl (*pan'*), shirt (*camis'*)].)

160. 'M da bu 'nha mon chê' di palabra cuma bu tâ paga-m' êle. (F.)

(I give you my hand full of words that you will pay it to me [used in deferring satisfaction from some one, as by a woman in not punishing an offending child because company was present].)

161. 'M câ tâ cumprâ gat' na sac'.

(I am not going to buy a cat in a bag.[1])

162. Agóra que a porca torse o rabo.

(Now the pig twists its tail.)

163. Bu anda na 'nha caminh'.

(You walk in my path [said to, or rather at, a man who seeks the same woman].)

164. Nu ta comê no mê'm' prat'.

(We eat in the same plate [same application as the preceding].)

165. Pa' vias di um, paga tud'. (F.)

(On account of one, all pay.[2])

166. 'M 'sta sima lima na sê mãe, folha conco, lima fica.

(I am like a lime on the tree [literally, "mother"]: the leaves fall, the lime stays [said in answer to the question "How are you (*cumo bu 'sta*)?" if feeling well; if not feeling well, you would reverse, and say, "the lime falls, the leaves stay"].)

---

[1] Compare "Neber buy puss in a bag" (Anderson and Cundall, No. 601).

[2] Once when St. Peter was at sea, goes the explanation of this saying, he had three sheep in his arms. One of them bit him, and he killed all three.

167. Pecador câ querê olha-m', 'Nhôr Deus câ querê mata-m', 'm 'sta na mund' pa' disafor'. (F.)

(Sinners do not want to see me, Lord God does not want to kill me, I am in the world through insolence [said *at* one, showing dislike of the person addressed].

168. Mim câ ta 'sperâ pa' sapat' di dufunt'.

(I will not wait for a dead man's shoes.)

169. Tud' mund' 'sta contra mi', só 'Nhâ' Lima 'sta 'nha fabor. (F.)

(All the world is against me, only Lady Lima[1] is for me.)

170. Jon Furnand' furta-m' 'nha 'steira, êle dixa-m' tâ deita na palh' cu leste. (F.)

(Jon Furnand' steals my mat, he leaves me to lie on the grass with the east [wind].[2])

171. Bo é sima gril' quand' f'râ 'manhã 'm tâ cumprâ mantas e mantin'. (F.)

(You are like the cricket when he says, "To-morrow I am going to buy blankets and little blankets"[3] [said to a person who, having said he was going to take some precaution, and the immediate predicament being past, does nothing].)

172. Quant' qui nhô quereba me, mi' éra chales di mant', agó' qui nhô câ quere-m' mi' é pan' d'algudon. (C.V.)

(When you wanted me, I was a shawl [of silk or wool]; now you don't want me, I am a cotton shawl.)

173. Quanto me querias bem,[4] eu éra lima da tua algibeira, agóra como ja não me queres, eu sou barata daquela fuscas. (S.N.)

(When you loved me much, I was a lime in your pocket; now that you don't love me, I am a roach in that gray [place].)

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[1] An arbitrary personal name.

[2] It is a drying, desiccating, and crop-destructive wind: therefore the grass dried by it is poor grass.

[3] "Just as we say in the South," commented an American from Georgia, "about the buzzard who says he is going to build himself a house when it is raining; but when the sun comes out, he says, 'Anybody who can't live in this kind of weather ought to die.'" Compare "John Crow say him da go mek house when rain set" (Anderson and Cundall, No. 422).

[4] As in Italian *valere bem*, *quere bem* means "love." (Bensaude.)

174. Para quem é, agua bacalhau é bast'.
(For such as he, the water codfish has been boiled in is enough.)

175. E's sima bintem pegad'.
(They are as like as two pennies [literally, "twenty tied;" i.e., a coin of twenty *reis*, or two pennies].)

176. Os frades não leva tres em capela.
(Friars do not *leva* [?] three in chapel.)

177. Diz-me com quem bidas, dir-t'-hei as manhas que tens.
(Tell me with whom thou livest, I will tell thee what habits thou hast.)

178. Esta enguli peixe pa' rabo.
(I am going to swallow the fish by the tail [I am going to make the best of it].)

179. Linha pard' (calça riscad') labanta, nu ba!
(Unbleached linen [striped trousers[1]], get up, let us go! [said by a man addressing his own trousers.])

180. Bom bot', ma' câ pa' mi'.
(Good boots, but not for me [said by an old man of a young woman].)

181. A woman quarrelling with another woman over a man sang of him, —

"Furnand' Franc' da Silba,
Cochason di bocal Montad'
Ele tâ bibê agu', êle tâ chupâ lama."

("Furnand' Franc' da Silba,
Big pig at the mouth of Montad'.
He drinks water, he sucks up mud.")

182. The following was also sung at some one the singer wished to deride: —

"'Nha mulata di olh' di galinha,
Nhâ da-m' nomi cu sobrinomi
Pa' 'm sabê 'mo 'm tâ chuma nhâ."

("My chicken-eyed mulatta,
Give me your name and surname,
That I may know how to call you.")

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[1] Trousers may be made out of sacking. In this case, the brown stripe in the sacking that is usually cut out would be left in.

Seeing that the woman sung at looked disdainful, the singer proceeded, —

"Nhâ tem pont' muit' suberb'.
Nhâ tâ morrê,
Nhâ tâ bâ na terr', tabacad' pédra di 'riba.
Mi' é Manuel Furtad' Tabaris,
Pret', só jarason di branc'."

("You put on a very proud front.
You will die,
You will go into the earth, jammed down by a stone above.
I am Manuel Furtad' Tabaris,
Black, [but] of white race only.")

Such songs, I am told, two persons may sing against each other an entire evening.

183. The following tale-*rafolh'* was recorded by Mr. Silva: —

Temba um biuba, êle temba um filha. Temba um home', sê bizinho, ta bisiaba fumo na cozinha di mulhê'. Oqui caba, êle ta ba casa di mulhê', êle ta achal ta pô mensa. Mulhê' ta cunbidal, êle ta 'sinta na mensa, êle tâ comê. Tud' dia êle ta faze ome'm'. Um dia filha f'râ sê mãe, "'M tem qui faze mane'ra di parâ esse home' comê 'li. 'M câ tâ podê dal comê tud' dia." Mãe f'ral, "Cumo nu tâ fazê?" Ele f'râl, "'Manhã oqui cal'eron cozido, nu tâ pôl na chão, nu tâ pô lenha berd' na lume tâ fazê fumo inquanto nu ta comê. Oqui êle bem êle ta achâ nu ja caba comê." Bem, out'o dia ê's fazê cusa qui filha f'râ mãe. Bem, home' ólha mu't' fumo, êle f'râ, "O mi bá olhâ cusa qui 'sta fazê tanto fumo lá." Quant' êle chiga, ê's 'stab tâ ba 'sinta na mensa. Mulhê' cunbidal, êle 'sinta, êle come. Out'o dia filha f'râ sê mãe, "'Manhã oqui êle bem, nhâ ta 'sintâ cu êle, nhâ ta intritêl, 'm ta ba comê na quart'. Oqui'm caba comê, 'm ta bem intritêl, nhâ tâ ba comê. Só 'sim nu pode parál." Out'o dia quant' êle bem, mãe fazê sima filha f'ral. Dipous então home' f'ra mulhê', "Nhâ câ podê mostra-m' casa di mãe cu filha pa' um cabeç'?" Mulhê' respondel, "Nhô ba na 'quêle 'chada, oqui nhô saí lá na 'quêle cutel', nhô ta 'contrâ cu casa di 'armoçador,' 'jantador,' 'ciador' sim sirbiço, nhô ta 'contrâ cu mãe cu filha pa' um cabeç'."

(There was a widow, she had a daughter. There was a man, her neighbor. He used to see smoke in the woman's kitchen. When it stopped, he would go to the woman's house. He would find her setting the table. The woman would invite him, he would sit down to the table, he would eat. Every day he would do the same. One day the daughter said to her mother, "I think that there is a way to stop that man eating here. I can't give him something to eat every day." The mother said to her, "What shall we do?" She said, "To-morrow, when the pot is cooked, we will put it on the ground, we will put green wood on the fire to make smoke as long as we are eating. When he comes, he will find us through eating." Well, the next day they did the thing that the daughter told her mother. Well, the man saw a lot of smoke; he said, "Oh, I am going to see what is making so much smoke there." When he arrived, they were sitting down to the table. The woman invited him, he sat down, he ate. The next day the daughter said to her mother, "To-morrow, when he comes, you sit down with him, you entertain him, I will go and eat in the room. When I have finished eating, I will come and entertain him, you will go and eat. Only so can we stop him." The next day, when he came, the mother did as the daughter said. After that the man said to the woman, "Can you not show me the house of mother and daughter with one head?" The woman answered, "Go to that brush. When you come out there on that hill, you will come across the house of breakfaster, diner, supper-eater, without service rendered, you will meet mother and daughter with one head.")

RIDDLES.

"¿ Cusa é uma cousa? [What is a thing?]" is the opening formula in asking riddles (*purgunta dibinhason*) in Fogo. "¿Cusa é cousa?" may also be said, or merely "¿ Cusa?"[1] Some riddlers use the formula before every riddle, others drop it. "Mi' 'li, mi' lá [I am here, I am there]," is the first riddle asked in Cab' Verde, and it is a quasi-opening formula. "Dibinhâ dibinha" or "Divinha" is said in the Windward Islands (San Anton, San Vicente, San Nicolao). In San Anton a pebble may be rubbed between the palms of the hands of the first riddler; or, if no pebble is at hand, the hands will be thrown up to show that there is no pebble, and the palms rubbed together.[2] In San Nicolao the first riddler may say, "Divinha divinha, fortura di ceu, amé [Guess, guess, fortune from Heaven! Amen!]."[3] In Fogo, when reluctance to begin shows itself in the circle, some one may say, "Cusa é uma cousa: Francês na mar, Orlandês na terr' [What is this: French at sea, Irish on land]?" There is no answer. In San Anton, "Vamos deitar divínhas [Come, let us lay down riddles]!" some one may propose.

To ask the answer, you say, "¿ E cusa? [What is it?]" Frequently two men will riddle against each other, first one asking, and then the other; the aim being not only to give, as we say, hard riddles, but to exhaust the supply of your opponent. Such a competition, like a horse-race or a boat-race, is referred to as *desafio*. For example, I was told one night that the preceding night, after I had left the circle, two men had "purgunta dibinhason disafio 'té um' hóra [asked riddles in competition until one o'clock]."

1. (*a*) 'Nha casa di palh', denti 'nha casa di palh' um casa di telh', dent' di 'nha casa di telh' um tanque de agu'. (F.) — Coc'.

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[1] Cervantes defined a riddle as *cosa y cosa* (Demófilo, p. 6, also p. 7). The Portuguese opening, Miss Bensaude tells me, is "¿Qual é a cousa, qual é éla? [What is the thing, what is it?]"

[2] I did not hear of this practice elsewhere. It is certainly not followed in Fogo or Cab' Verde.

[3] The same formula may be used in starting story-telling,—"Storia storia fortura," etc. (cf. Rattray, 1 : 50).

(My house of grass [thatch], inside my house of grass a house of tiles, inside my house of tiles a tank of water. — *Ans.* Cocoanut.)

(*b*) 'Nha casa di palh', denti 'nha casa di palh' um casa di pó, denti 'nha casa di pó um tanque de agu'.

(My house of grass, inside my house of grass a house of wood, inside my house of wood a tank of water.)

(*c*) 'Nha casa di palh', denti 'nha casa di palh' um casa 'marél', denti 'nha casa 'marél' um casa branc', denti 'nha casa branc' um tanque de agu'. (S.N.)

(My house of grass, inside my house of grass a yellow house, inside my yellow house a white house, inside my white house a tank of water.)

(*d*) Uma casinha di palha verde, dent' a aquéla casinha di palha tem uma casinha di telha, dent' aquéla casinha di telha tem uma casinha branca, dent' aquéla casinha branca tem um tanque de agua. (S.A.)

(A little house of green grass, inside of that little house of grass there is a little house of tiles, inside that little house of tiles there is a little white house, inside that little white house there is a tank of water.)

(*e*) 'Nha casal pédra solt', dent' 'nha casa di pédra solt' 'm tem um casa di pedral barro, dent' casa di pedral barro 'm tem um casa di pédra e cal, dent' casa di pedra e cal 'm tem um tanqui d' agu'.

(My house of loose stone, inside my house of loose stone I have a house of clay, inside the house of clay I have a house of stone and lime, inside the house of stone and lime I have a tank of water.)

2. 'Nha homi belh'— obo na cachu. (C.V.) — Coquê'r'.

(My old man — egg on the back of his neck. — *Ans.* Cocoanut-tree.)

3. Tenho um pai que deixa di sombrar o seu filh' e vâ sombrar os outros. (S.N.) — Coque'ro.

(I have a father who leaves off shading his son and goes to shade others.[1] — *Ans.* Cocoanut-tree.)

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[1] The ribs of the leaf are used in thatching.

4. 'Nha porc' gord' — 'm comê carnu, 'm botâ tocinh'. — Balancia [Melancia].

   (My fat pig — I eat the flesh, I throw away the fat. — *Ans.* Watermelon.[1])

5. (*a*) Nhanhâ tam dargad' parí nhanhâ tam galanti qui ba sirbi 'Nhô' Rei na mens' na Portugal. (F.) — Balancia.

   (Mistress so slim gives birth to mistress so fine, who goes to serve Sir King on his table in Portugal. — *Ans.* Watermelon.)

   (*b*) Mãe dalgad', filh' gross', 'té 'Nhô' Rei tá contente oqui êle olhál.

   (Mother slim, daughter stout, even Sir King is glad when he sees her.)

6. Pa' 'm comê (pega [F.]) filh' 'm tem qui matâ mãe. — Bananeira.

   (For me to eat [take] the child, I have to kill the mother.— *Ans.* Banana-tree.[2])

7. (*a*) Uma vaca pari p'ra chifre. — Bananeira.

   (A cow gives birth through her horn.— *Ans.* Banana-tree.)

   (*b*) Uma mulher (ma' [S.A.]) pari pa' boca.

   (A woman [mother] gives birth through her mouth.)

8. Um noiva — êle bistid', é feia; nu, êle é bonit'. (S.A.) — Banane'ra.

   (A bride — dressed, she is ugly; naked, she is fair. — *Ans.* Banana-tree.)

9. Bofe bofe na ponta di cor'. — Banana na bananeira.

   (*Bofe bofe* [3] on the tip of a horn. — *Ans.* Banana on banana-tree.)

10. Sululu sem junta. — Banan'.

    (*Sululu* without joints. — *Ans.* Banana.)

11. Cascado mete na 'reganhado. (S.A.) — Banana.

    (Peeled put in open-mouth.)

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[1] The rind is the "fat."

[2] It bears only once.

[3] Lights of animal, but in this connection probably meaningless words.

12. Cem f'itice'ra' cende (*pari*, give birth) p'um rab'. (F.) — Bananeir' cu banan'.

(A hundred witches make a light[1] on one tail. — *Ans.* Banana-tree and bananas.)

13. Altos castelos, verdes i amarelos. (S.A.) — Laranjeira.

(High castles, green and yellow. — *Ans.* Orange-tree.)

14. 'M ta chomâ Probidencia, 'm tâ bem negociâ 'li, 'm tâ mandâ, êle ta tornâ bai. — Laranja.

(I call to Providence,[2] I come to trade here, I send, it goes back again. — *Ans.* Orange.[3])

15. 'Nha mai 'nbia-m', filh' faga-m'. (C.V.) — Laranjeira cu laranja.

(My mother thrusts into me, her son consoles me. — *Ans.* Orange-tree and orange.[4])

16. Rodond' com' uma bóla, 'margos com' fél e doce com' mel'. (S.A.) — Laranja.

(Round as a ball, bitter as gall, and sweet as molasses. — *Ans.* Orange.)

17.

Verdi cuma palh',
Branc' cuma papel,
Doce cuma mel',
'Margos cuma fél. (F.)
Lima.

(Green as grass,
White as paper,
Sweet as molasses,
Bitter as gall.
Ans. Lime.)

18. (*a*) 'M tem 'nha filh' — êle ta 'sta nu só chapé na cabeç', cu sê minis tâ dá mamâ. — Papaeira.

(I have my daughter — she stands naked, only a hat on her head, she nurses her children. — *Ans.* Papaw-tree.[5])

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[1] When witches move through the air, they are supposed to make a light; or, rather, any unusual streak of light is said to be a witch.

[2] Meaning the capital of Rhode Island.

[3] Referring to the pulling-down of the branch, and its subsequent release, in picking oranges.

[4] The thorn of the orange-tree thrusts.

[5] Below the fruit the tree is leafless, the leaves having fallen. The fruit are the children; the leaves above them, the hat.

(*b*) 'M tem mulhê' qui ta bisti só cabeç'. (S.A.)

(I have a wife whose head only is dressed.)

(*c*) 'M tem 'nha filh' — êle nece cu chapé na cabeç'.

(I have my son — he was born with a hat on his head.)

19. Um home' gravata pret'. (S.N.) — Papaeira carragad papaia.

(A man, cravat black. — *Ans.* Papaw-tree loaded with papaws.)

20. Rodond' cuma bóla, brumelh' cuma lacri', comprid' cuma lança. — Papaia.

(Round as a ball, red as a seal, long as a lance.—*Ans.* Papaw.)

21. Miss' miss', coroa di padre. — Goiaba.

(Mass, mass, crown [i.e., tonsure] of priest.[1] — *Ans.* Goiaba.)

22. Berde cuma berdete, alb' cuma qualhada, c'ôr di carapate, mas câ é. — Pinha.

(Green as greenness, white as curds, color of *carapate*,[2] but it is not.[3] — *Ans.* Pinha.[4])

23. (*a*)
Berde sima palhigal d'agost',
Pret' sima carabon,
Alb' cuma albaiada,
Ele tem gordura qui tem um porc'.
Simente di pulgueira.
(Green as a field in August,[5]
Black as coal,
White as [white of zinc to paint houses?]
It has the grease of a pig.
Ans. Seed of *pulgueira*.[6])

(*b*)
Pret' cuma 'zibich,
Branc' cuma albaiad',
Qui tem gordera cuma um porc' galeg'.

(Black as jet,
White as white of zinc [?],
It has grease like a short-legged pig.[7])

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[1] Opposite the stem there is a brownish spot on this yellow fruit.

[2] A plant from whose leaf-fibre rope (sisal?) is made. The tall shoot of the plant is used as roof-trusses. It is never eaten by insects.

[3] Compare Sea Islands (MAFLS 16 : 166, No. 83).

[4] A fruit divided somewhat like a pomegranate. It is green outside, and white inside.

[5] The rainy season sets in in August.

[6] The shell is black; the kernel, white.

[7] There are two varieties of pig. The short-legged will fatten in six months; the long-legged, in a year. The short-legged brings a higher price.

24. So cutelo, pé di manduc'. (S.A.) — Pulgueira rachad'.
(Bag, club. — *Ans.* Split *pulgeira*-tree.)

25. 'Nha capote (capotinh') roux' baix' di chon. (F., B.) — Mandioc'.

(My [little] purple cloak under the ground. — *Ans.* Manioc.)

26. Dos (home') a lutar (pega queda; a brigar, a brigar), êle pôl (da) na chon, êle ba spial na polpa. (S.A.) — Homi rinca mandioc'.

(Two [men] a-fighting [catch for a fall; a-fighting, a-fighting], he puts [throws] him on the ground, he goes to look at his backsides.[1] — *Ans.* Man pulling up manioc.)

27. P'riquit' pé belh', fésta qui câ bai [tem?] câ sabe. (C.V.) — Mandioca.

(Old foot parroqeet, the feast which does not have it, is not nice. — *Ans.* Manioc.)

28. Capitan saqued', soldad' de'tad'. (F.) — Pó di mandioc'.
(Captain standing, soldiers lying down. — *Ans.* Stalk of manioc.)

29. 'M mata 'nha bac', 'm come carni, 'm bota oss', êle bira bac' out'o bez. — Mandioceira.

(I kill my cow, I eat the flesh, I throw away the bones, it turns again into a cow. — *Ans.* Manioc-patch.[2])

30. 'Nha fulinha anda di chon. — Batata.

(My little daughter walks under ground. — *Ans.* Potato.)

31. (*a*) 'Nha filha qui tâ pari só pa' junta. — Batateira.

(My daughter, who gives birth only at her joints. — *Ans.* Potato-plant.)

(*b*) 'Nha cadelinha tâ pari só pa' unha. (F.)

(My little bitch gives birth only at her nails.)

(*c*) 'Nha cabra qui tâ pari pa' junt'. (S.A.) — Batata doce, bobreira.

(My goat that gives birth at the joints. — *Ans.* Sweet-potatoes, squash-vine.)

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[1] Or *pulp*,— a pun probably.

[2] The root is eaten, the joints are cut and replanted, making four, five, or six plants.

32. Comida belh' câ meste temprâ. (F.) — Batata doce.

(Old food needs no seasoning. — *Ans.* Sweet-potatoes.[1])

33. Uma mulher tâ bâ parí, tâ largâ filh' pa' tras, êle câ tâ birâ cára pa' tras p'êle spial, e filh' tâ criâ. — Bobreira (Bobral' S.A.)

(A woman gives birth, she leaves her son behind, she does not turn her face behind to look at him, and the son goes on growing. — *Ans.* Squash-vine.)

34. (*a*) Pa' 'm f'ral 'm tâ fogâ dous bez? — Fogafoga.

(To say it I drown twice. — *Ans.* Squash.)

(*b*) Pa' 'm f'ral mal fogal tres bez. (F.) — Fogafog'.

(To say it I have to choke it three[2] times.)

35. 'Nha bac' branc' 'marrad' n'um lade'ra? — Roca.

(My white cow tied to a hillside. — *Ans.* Squash [large kind].)

36. Um homi pontad' n'um lomb' ta banâ cu sê faca na cinta. (S.A.) — Um pé di milh'.

(A man appears on a ridge waving, with his knife in his belt. — *Ans.* Cornstalk.)

37. 'Nha mãe pari-m', 'm pari 'nha mãe. (C.V.) — Milh'.

(My mother gives birth to me, I give birth to my mother. — *Ans.* Corn.[3])

38. Segit' b'ra verdigit, verdigit b'ra segit'. — Grão di milh'.

(A dry little thing becomes a green little thing, a green little thing becomes a dry little thing. — *Ans.* Grain of corn.)

39. 'Nha cadelinh' ta corre roch' e roch'. Ele tâ unhi 'Nhô' Rei cade'ra lá na Portugal. — Garnel di milh'.

(My little bitch runs from rock to rock. She turns her backsides to Sir King over in Portugal. — *Ans.* Corn in stack.[4])

40. Probi na pé, probi na cabeç', rico na mei'. — Luga.

(Poor at the foot, poor at the head, rich in the middle. — *Ans.* Corn-plant.)

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[1] A proverb turned into a riddle?

[2] In this case, three syllables are counted.

[3] See Riddle 67.

[4] Harvested in January, corn is left stacked in the field until the rainy season sets in in August. The shucks are stacked in a circle, the tips pointing to the centre, hence only the stalk-ends are visible.

41. 'Nha cabal' pret', sê coma, branc'. — Figon.
(My black horse, his mane white. — *Ans.* Bean.)

42. 'Nha 'chad' di cabal' pret' — câ tem 'nhum homi qui tâ montal. — Figon pret'.

(My plain of black horses — there is no man to mount them. — *Ans.* Black beans.)

43. (*a*) Mãe ganhent', filh' mimôs', net' guerrent'. (F.) — Ub'.
(Mother coarse, son smooth, grandson bellicose. — *Ans.* Grape.)

(*b*) Mãe cosco [tosco], filh' moros', net' guerrent'. — (C.V.)
(Mother rough, son smooth, grandson bellicose.)

(*c*) Mãe gosgos, filh' mimôs', net' desabrogonhad'. (C.V.) — Agordente.

(Mother coarse, son smooth, grandson shameless. — *Ans.* Fermented liquor.[1])

44. Rodond' como uma bóla, 'margos como fél, pass' 'quê burr' que não pode dibinhar. — Passa.[2]

(Round as a ball, sour as gall,[3] pass over that donkey, who cannot unriddle it.[4] — *Ans.* Raisin.)

45. Cru, doce; cosid', 'malgos. — Café.
(Raw, sweet; cooked, bitter. — *Ans.* Coffee.)

46. (*a*) Quat' herder' n'um alqueri di terr' — ê's carrag' pó 'riba di cabeç'. — Coch' d'erba.

(Four heirs on an *alqueire*[5] of land — they load sticks on their heads. — *Ans.* Trough of tobacco.[6])

(*b*) Quat' garraga um.
(Four are loaded with one.)

47. Nece na ar, cria na chique'r'. — Tabanca.
(Born in the air, grows up in a pen. — *Ans.* Tobacco-field.[7])

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[1] Made of sugarcane. The rough cane is cleaned and made smooth.

[2] Grapes (and figs) are picked before they are ripe, and left covered with leaves. They are then pressed and packed.

[3] Compare Riddle 16.

[4] There is a pun here on the word "pass," meaning both "to pass" and "raisin."

[5] 965 fathoms to one *alqueire.*

[6] Tobacco-seed is planted in a trough or box of soil resting on four legs.

[7] The seeds are blown to plant them. The young plants transplanted from their box have each three stones set up around them.

48. Nece n'um sobrad', cria n'um chique'r', morre quemad'. (F.) — Tabac'.

(Born in a house [of more than one story], grows up in a pen, dies burned up. — *Ans.* Tobacco.)

49. (*a*) 'M ba balh' — tud' qui ri cu mi 'm bem cu êle, quêle qui câ ri 'm largal lá tud'. — Algodon.

(I go to a dance — all that laugh with me I bring with me, all that do not laugh I leave there. — *Ans.* Cotton.[1])

(*b*) Me é homi labrador — 'm ba 'nha chon, etc. (F.)

(I am a laborer — I go to my ground, etc.)

50. 'Nha gal' branc' crista 'marel'? (F.) — Lorna.

(My white cock with a yellow crest. — *Ans.* *Lorna.*[2])

51. Um curral di cabra quêle ma's miodinh' qui tâ gobernâ. (F.) — Palh' acaga.

(A corral of goats over which the smallest rules. — *Ans.* A prickly grass.[3])

52. (*a*) Mi tem um filh' — câ tem ninguem qui ta 'barçal. (B.) — Cardo sant.

(I have a daughter — there is none to embrace her. — *Ans.* *Cardo sant.*[4])

(*b*) 'Nha rapariga — ma's bonit' cusa qui tem na mund', etc. (F.)

(My girl — the fairest thing there is in the world, etc.)

53. Quardanap sinap — 'nha cumá' Bilanti ta pega tud'. (F.) — Pegasai'.

(Napkin *sinap* [5] — my *comadre* [6] Bilanti catches everything. — *Ans.* "Catchdress." [7])

54. (*a*) Tal' pa' tal', câ tem tutan', ta buninâ, câ tâ frolâ [florir]. — Cariç'.

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[1] The bursting of the pod is the laugh.

[2] A green shrub that a little ways off looks whitish. It has a yellow blossom. It is used for colds and fevers.

[3] The small prickle is at the base; and when the grass dries up and dies down, the prickle makes itself felt.

[4] A plant with yellow flower, black seeds, and prickles.

[5] Meaningless word.

[6] Godmother of my child.

[7] A grass with stickers.

(Stalk by stalk, it has no marrow, it blossoms, it does not flower. — *Ans.* *Cariç'.*[1])

(*b*) Tal', tal', câ tem tutan'. (F.)
(Stalk, stalk, it has no marrow.)

55. Nhâ só 'm câ mestê nhâ,
Sim nhâ 'm câ pode 'sta. (F.)
Sal.

(You by yourself I do not need,
Without you I cannot exist.
Ans. Salt.)

56. Manda vir di tud' enquant' qui quiser: durante nāo chega, resposta nāo tem. (S.A.) — Sal.

(Send for whatever you want: as long as it does not come, you get no answer. — *Ans.* Salt.)

57. (*a*) Trinchante, marinhante qui da gost' pa' tud' mund'. (C.V.) — Sal.

(Cutting, maritime, which gives savor to all the world. — *Ans.* Salt.)

(*b*) Nāo sou peixe nem pescadô'; corre todas ilhas, e dá gost' por tud' mund'. (S.A.)

(I am neither fish nor fisherman; I run around all the islands, and give savor to all the world.)

(*c*) Filh' de mar nacid', 'stou aqui por gost' tod', ninguem pode pasar sem êle. (S.N.)

(Son born of the sea, is here for every taste, none can do without it.)

58. (*a*) Eu tenho spóra e nāo sei montar.
Eu tenho pena e nāo sou escrivāo.
Eu tenho mitra e nāo sou bispo.
Eu sei cantar e nāo sou padre. (S.N.)
Gal'.

(I have spurs and I know not how to ride.
I have a pen and I am not a scrivener.
I have a mitre and I am not a bishop.
I know how to sing and I am not a priest.
Ans. Cock.

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[1] A much-used, bamboo-like reed.

(*b*) Cu spóra bu câ cabaler';
Ta canta miss', bu câ padre. (C.V.)

(With spurs you are no horseman;
You chant mass, you are no priest.)

(*c*) Vistiment' di official e câ official,
Ferrament' di carpenter' e câ carpenter',
Armad' di spóra e câ cabaler'. (F.)

(Clothes of an officer and no officer,
Tools of a carpenter and no carpenter,
Equipped with a spur and no horseman.)

59. (*a*) 'M tem cinc' filh' — sês bistimenta é 'té doelh'. — Gal'.

(I have five sons — their clothes are to the knee. — *Ans.* Cock.)

(*b*) Um homi cu sê carça [calça] rolad' 'té doelh', sê serra ribal cabeç'.

(A man with his trousers rolled to the knee, his saw over his head.)

60. 'M tem um cidade — tud' gente lá é padre. — Galinha da Guiné.

(I have a city — all the people there are priests. — *Ans.* Guinea-hen.[1])

61. Subi cutel' 'sobiâ cachôrr'. — Galinha Guiné.

(Goes up a hill whistling to dogs. — *Ans.* Guinea-hen.[2])

62. 'M bem 'li'sim, 'm 'contra cu 'Nhâ' Portaxa; 'm ba la'sim, 'm 'contra cu 'Nha' Gribaxa, 'm fica câ sabê qual é um qual é out'o. (C.V.) — Galinhal Mat'.

(I come right here, I meet Mrs. Portaxa; I go over there, I meet Mrs. Gribaxa; I stay, not knowing which is which. — *Ans.* Wood-hen [Guinea-hen].)

63. Pélle dent' di carne. — Muela di galinha.

(Skin inside of meat. — *Ans.* Gizzard of a chicken.)

64. Ja 'm pret' 'riba ja' m branc'.[3]— Galinha pret' 'riba d'obo.

(I am black over I am white.—*Ans.* Black hen over an egg.)

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[1] The bald spot on her head is likened to the tonsure of the priest.

[2] Said to frequent mounds and the cocks to make a whistling-sound. The ears of guinea-chicks are stopped up, that they may not hear the call of the wild fowl.

[3] See Riddle 132.

65. Velud' 'riba di rapad'. (S.A.) — Galinh' ensima d'ov'. (Velvet over clean shaved. — *Ans.* Chicken on top of an egg.)

66. Um bich' di rab' e cu pari um bich' sem rab' sem cu, aquêle bich' sem rab' sem cu bem pari um bich' cu rab' e cu. (S.A.) — Galinha e obo.

(An animal with tail and anus bears an animal without tail, without anus, which animal without tail, without anus, comes and bears an animal with tail and anus. — *Ans.* (Chicken and egg.)

67. 'Nha mai pari-m', 'm pari 'nha mai. (C.V.) — Galinha cu ob'.

(My mother gives birth to me, I give birth to my mother. — *Ans.* Chicken and egg.[1])

68. Bib' di riba, mort' di baix', dentul mort' 'sta bib'. (F.) — Galinha de'tad' na ob'.

(Living above, dead below, inside the dead the living.— *Ans.* Hen lying on eggs.)

69. Bulisin' di 'Nhô' Rei sim boca. (F.) — Ob'.

(Little gourd of Sir King without a mouth. — *Ans.* Egg.)

70. (*a*) Uma casa branc' qui nãõ tem port' nem janél'. (S.A.) — Ovo (ob').

(A white house which has neither door nor window.)

(*b*) 'Nha funcinh' sem port'. (C.V.)

(My little shelter without a door.)

(*c*) 'M tem 'nha casa rabocad' cu cal, ê' câ tem porta nim janél'.

(I have my house plastered with lime, it has neither door nor window.)

71. 'Nha lenc' branc' — 'm ta pôl dent' seta, ê' câ ta pega seta. — Obo.

(My white kerchief [i.e., handkerchief] — I put it inside *seta*,[2] it does not catch in the *seta*. — *Ans.* Egg.)

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[1] See Riddle 37.

[2] A prickly bush, as translated, although *seta* means "arrow."

72. 'Nha Maria Canella qui mora na horta di Miramira, cabo qui ninguem câ tâ ba. (F.) — Garça.

(My Maria Canella [leg], who lives in the plantation of Miramira, a place where none goes. — *Ans.* Heron.[1])

73. (*a*)

Quat' p'lo ceu,
Quat' p'lo chon,
E sed' abanar. (S.A.)
Uma vaca.[2]

(Four to the sky,
Four to the ground,
And silk a-fanning.
Ans. A cow.)

(*b*)

Quat' pros ares,
Quat' por chon,
Quat' por surumbic'.

(Four up in the air,
Four on the ground,
Four for *surumbic.*[3])

(*c*)

Quat' marinheiros,
Quat' marinhões,
Dous parafida,
Dous cantoes. (S.A.)
Boi.

(Four sailors,
Four *marinhões*, (?)
Two *parafida*, (?)
Two singers.
Ans. Ox.)

---

[1] Lives in a swamp.

[2] Compare,—

Dois á ponta,
Quat' na lama,
Um que ta 'baná.

(Two in front,
Four in the mud,
One a-waving.)

Collected in Newport from a native of Faial, Azores. Compare North Carolina (JAFL 30 : 201 [No. 7]), Sea Islands (MAFLS 16 : 154, No. 15).

[3] Sound made in milking.

Variant:
Quatro na lama,
Quatro as ar,
Duas sacarolha,
Um abanar. (F.)

(Four in the mud,
Four in the air,
Two corkscrews,
One a-fanning.)

74. Cacho 'marrad' na chonbon. — Bizer' cu bac'.
(Neck tied to leg.[1] — *Ans.* Calf and cow.)

75. Séte carapatão[2] um 'lharga bilinboa. (C.V.) — Mamal baca (Cow's bag).

76. Gost' 'sta dent' di pérna di gente mulhê'. — Mante'ga.
(Pleasure between the legs of womenkind. — *Ans.* Butter.[3])

77. 'Çouta prat', ouro berte. — Manteg'.
(Beat silver, gold shows up. — *Ans.* Butter.)

78. 'Nha homi — sê bex' [beiço] 'riba di nariz é sê inchada p'êle cobâ chon. — Porc'.
(My man — his lips over his nose is his hoe for digging the ground. — *Ans.* Pig.)

79. 'M tem um homi pret' sima Alex. Pa' trabalh' qu'êle trabalh', êle tâ suâ só 'riba di nariz. (F.) — Porc'.
(I have a man black as Alex.[4] Work as he may, he sweats only on top of his nose. — *Ans.* Pig.)

80. Mungo mungo ta ba rubeira. — Porc'.
(*Mungo mungo*[5] goes to the arroyo. — *Ans.* Pig.)

81. Um buli cheio d'agu' vira boca baix', e não caí nim pingo. (B.V.) — Um cabra cheio di leite.
(A gourd full of water turns its mouth down, and not a drop falls. — *Ans:* A goat full of milk.)

82. Jongotod' ma's grande qui sequed'. — Cachôrr'.
(Squatting bigger than standing. — *Ans.* Dog.)

83. Boca dentul boca, séte pé, um rab'. (F.) — Cachô' ta comê dent' di calderon.
(Mouth inside mouth, seven feet, one tail. — *Ans.* Dog eating out of a pot.)

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[1] In milking, the calf is tied thus to the cow.

[2] Meaningless. Apart from the words "seven" and "a side," the words of this riddle were meaningless to the riddler and to others.

[3] The females referred to being cows; but this is one of several riddles of sex to which there are two answers (see Riddles 212 ff). Compare, for like *double entendre*, North Carolina (JAFL 30 : 205 [Nos. 38, 41, 45]); Sea Islands (MAFLS 16, 156–157, Nos. 29–34).

[4] One of our company.

[5] Meaningless words, perhaps to represent the sound of snouting.

84. Ron, ron, cabeç' na chon. — Cortoniz [codorniz].
(*Ron, ron,*[1] head on the ground.[2] — *Ans.* Quail.)

85. (*a*)
'M bá serra, 'm olh' Balchorinh',
'M bá mar, 'm olh' Balchorinh',
P'und' 'm bá 'm olhal.
Mosca.

(I go to the hills, I see Little Black Man.[3]
I go to the sea, I see Little Black Man.
Wherever I go, I see him.
Ans. Fly.)

(*b*) P'undi qui bu bá, bu tâ 'contrâ cu mi 'quêle me'.

(Wherever you go, you meet me just the same.)

86. Era, nāõ éra. No temp' da guerr' meu pai éra mort' e minha mãe pô me necê. (B.V.) — Mosca.

(I was, I was not. In time of war, my father was dead, and my mother gave birth to me. — *Ans.* Fly.)

87. (*a*) 'M tem 'nha bac', 'm ta 'marral na palh', êle tâ 'man'xê [amanhacer] cu fome; 'm ta 'marrál na chon limp', êle tâ 'man'xê fart. — Piolh'.

(I have my cow, I tie her in grass, she gets up hungry; I tie her on bare ground, she gets up full. — *Ans.* Lice.)

(*b*) 'M tem 'nha bac', êle tâ comê só na monte.

(I have my cow, she eats only on the mountains.[4])

(*c*) Um boi (vaca) na camp'— tâ comê terr', ê' câ tâ comê palha. (S.A.)

(An ox [cow] in the country — it eats earth, it does not eat grass.)

(*d*) Na 'chada di palha um moio di bac', ê's tâ largâ palh', ê's ta comê terra. (F.)

(In a field of grass sixty head of cows, they leave the grass, they eat the earth.)

88. 'M ba serra montiâ: na cabo bem cu carri [carne], 'm bem cu pélle. — Piolh'.

---

[1] Meaningless words.

[2] The legend goes that when Christ was on his way to Jerusalem, the bird flew up and frightened him: so Christ decreed that thereafter the bird should never fly, but run on the ground.

[3] Popular term for a black Negro.

[4] Compare Hottentot, Schultze, 540 (Riddle II).

(I go hunting in the mountains: instead of coming with meat, I come with skin. — *Ans.* Lice.[1])

89. Musginh', musginh',[2] c'ôr di mula. — Pulga.

(Little dark gray, little dark gray, color of a mule.— *Ans.* Flea.)

90. 'Nha mini's cheu pret'—'m ta ba deita', 'm câ ta olhal, êle tâ mamâ; oqui 'm rabida pa' 'm jobêl, 'm câ tâ olhal, 'm câ olhâ arguns. — Purga.

(My many black children — I go to bed, I do not see them, they nurse; when I turn over to find them, I do not see them, I see nobody. — *Ans.* Fleas.)

91. Pulin pulan tam tabalios' (trabalhosa). (F.) — Pulga.

(Jump here, jump there, so laborious? — *Ans.* Flea.)

92. Entre tab'a cu rataba 'sta 'nha dona (sehnora) infe'tad'. — Pursubex' [Perceveijo].

(Between board and board is my grandmother [lady] in festal dress. — *Ans.* Bedbug.)

93. Bistiment' di padre e câ padre, bistiment' di bispo e câ bispo, cabeç' sima um burr'. — Gafanhot'.

(Clothing of a priest and not a priest, clothing of a bishop and not a bishop,[3] head like a donkey. — *Ans.* Grasshopper.)

94. Reng, reng, martellad' pelos campos qui não tem med' sinão dos galinhas. — Lagart'.

(*Reng, reng,*[4] vexation in the fields, they have no fear except of hens. — *Ans.* Caterpillar.)

95. (*a*) Bitorinha d'olh' d'agu'— sê pastor é 'st'ella na ceu. (F.)— Taínha.

(Bitorinha with a watery eye — her shepherd is a star in the sky. — *Ans.* *Taínha.*[5])

(*b*) 'Nha Bitorinha d'olh' d'agu'. — Dondagu.

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[1] The creature is only a bag of skin, it was explained; but might it not also be taken with the lice as hunter?

[2] *Variants:* (*a*) Corin, corin. (S.A.)
(*b*) Busqinh, busqinh (Little jumper, little jumper). (S.A.)

[3] Compare Riddle 22.

[4] Meaningless word.

[5] Small fish which jumps out of water. See pp. 136, 187; also Pt. 1 : 304.

(My Bitorinha with a watery eye.—*Ans.* *Dondagu* [a tiny water-insect].)

96. Doce dent' sargad'; 'mente bu tâ pol sal' bu câ tâ comêl. (F.) — Peixe.

(Sweet inside salty; unless you add salt, you would not eat it. — *Ans.* Fish.)

97. (*a*)
Uma cousa nece n'alta banho
E cria n 'alta canho.
Tataruga.

(A thing born in a high bath
And grows up in a high *canho.*
Ans. Turtle.)

(*b*) Neceu na tanque, criou na tanque, batatalsan. (S.A.)
(Born in a tank, grows up in a tank, *batatalsan.*[1])

(*c*) Nece na terr', cria na mar, labutad' cu terr'.
(Born on land, grows up in the sea, acquainted with land.)

98. 'M tem um filha — ta ba pa' um caminh', bem pa' out'o.—Tataruga.

(I have a daughter—she goes by one road, comes by another. — *Ans.* Turtle.)

99. Barapo na rocha. — Rab' di sanch'.

(Club on a cliff — *Ans.* Tail of a monkey.)

100. 'M tem cem filh' mach'— tud' chumâ Mané. (F.) — Manélob'.

(I have a hundred sons—all are called Mané.—*Ans.* Vulture.)

101. Um pass' qui tâ buand' e tâ 'mamantâ filh'. (B.) — Rat bóador.

(A bird[2] flying and nursing her son. — *Ans.* Flying rat [i.e., bat].)

102. 'Nha casa — 'm ta com'çal na com'êra, 'm tâ cabál na licerce. (F.) — Nabi'.

(My house — I begin it at the roof, I finish it at the foundation.[3] *Ans.* Boat.)

---

[1] Meaningless.

[2] In the discussion on this riddle, it appeared that some of those present had believed that bats were birds.

[3] A boat is built from the rail to the keel.

103. (*a*) 'Nha mulhê'— tud' bez qu'êle tâ chigâ cas' êle tâ duspi nu. (F.) — Nabi'.

(My wife — whenever she reaches home, she strips. — *Ans.* Boat.)

(*b*) 'M tem filha — êle tâ somâ lá, é ma's bonita cusa qui tem na mund'.[1] Oqui êle chiga casa, êle tâ chigâ nu. (F.)

(I have a daughter — there she appears, she is the fairest thing in the world. When she reaches home, she strips.)

(*c*) 'M tem 'nha filha, êle tâ bisti roscon p'êle ba 'greja; anti qu'êle chiga casa êle tâ duspi.

(I have my daughter, she dresses up to go to church; before she reaches home, she undresses.)

(*d*) Uma mulher — quando êle entra 'greja êle duspi nua com' pelingrin'. (B.)

(A woman — when she enters a church, she strips as naked as a pilgrim.)

104. (*a*) Um homi tâ andâ um caminh' tam grande, cara pa' diante e juiz' pa' tras. — Navi'.

(A man goes a far path, his face ahead, and his sense behind. — *Ans.* Boat.)

(*b*) Um homi juiz' na polpa.[2] (S.A.)

(A man with sense in his backsides.)

105. (*a*) Um camp' di gad'— um só bomba, corral inchê. — Sin' e 'greja.

(A field of cattle — only one lows, the corral fills up. — *Ans.* Bell [church] and church.)

(*b*) Boi lomba, etc. (S.A.)

(Bull lows, etc.)

106.
Alt' está, alt' móra
Todas vêem, ninguem adóra.
Sin'.

(High you are, high you live;
All see, none worships.
Ans. Bell [church].)

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[1] Compare Riddle 52 (*b*).

[2] Cade'ra (backsides). (F.)

107. (*a*) 'Nha bóde pret' gargant' d'ange. — Sin'.
(My black ram with the throat of an angel. — *Ans.* Bell [church].)

(*b*) 'Nha filh' pret' gargant' d'ange. (F.)
(My son with the throat of an angel.)

108. (*a*) 'M tem 'nha boi — temente 'm câ pegal nobu, ê' câ tâ pupâ. (C.V.) — Sin'.
(I have my bull — providing I do not catch him by his penis,[1] he does not cry out. — *Ans.* Bell [and clapper].)

(*b*) 'M tem um touro — 'm ta pegal na rab', êle tâ bombâ pa' tud' parte. (B.)
(I have a bull — when I seize him by the tail, he bellows all over the place.)

(*c*) 'Nha bode — 'mente 'm câ pegal pa' tras, ê' câ tâ berre.[2] (F.)
(My ram — providing I do not catch him from behind, he does not holler.)

109. Séte alpére', um capital, soldade qui não tem fim. (C.V.) — Rosade [Rosario].
(Seven sub-lieutenants, one captain, soldiers without end. — *Ans.* Rosary.)

110. Um chapeu di sol ungaxa vinte e quat' pessô'. — Casa.
(One umbrella hides twenty-four persons. — *Ans.* House.)

111. 'Nha filh' qui tâ chorâ só pa' bex'[3] [beiço]. — Casa.[4]
(My son, who cries only with his lips. — *Ans.* House.[5])

112. 'Nha nabi' quilha pa' riba. (F.) — Casa.
(My boat with its keel above. — *Ans.* House.)

113. Costela di pau, cabeça di palha. (S.A.) — Casa.
(Side of wood, head of grass. — *Ans.* House.)

114. Pé di pédra,[6] costela di pau, casac' di palha.[7] (B.V.) — Casa.
(Foot of stone, side of wood, coat of grass. — *Ans.* House.)

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[1] Or young — probably a pun.

[2] Verb for the sound a goat makes.

[3] *Variant:* Pustana (eyebrows). (F.)

[4] *Variant:* Be'ral casa (the side of the house). (F.)

[5] The water flows off the side, the side is its lips.

[6] *Variant:* Pé di terr', pérna di pédra, etc. (foot of earth, leg of stone, etc.).

[7] *Variant:* Cabe'l' solto (hair loose; i.e., not kinky). (S.A.)

115. Cru bu câ ta comel,
Cusid' bu câ ta achal.
Cale.

(Raw you would not eat it,
Cooked you would not get it.
Ans. Lime.)

116. Mi 'li, 'm longa mon cu Amaro, nu f'ra mantenha. — Mader' di casa.

(I am here, I stretch my hand to Amaro,[1] we say "How are you?" [2] — *Ans.* Wood of the house [i.e., beams in gable roof, which meet at the top].)

117. Soldade tâ marchâ 'riba di capitan. — Maderal casa.

(Soldiers marching over their captain. — *Ans.* Roof-beams of a house.)

118. (*a*) Um homi dent' di sê cas'— na dia qu'êle nêce êle câ con'xê cant' di sê casa. (F.) — Portal.

(A man inside his house — from the day he is born [3] he does not know the corners of his house. — *Ans.* Door-jamb.)

(*b*) Um homi belh' qui fazê sê casa, etc. (C.V.)

(An old man who makes his house, etc.)

119. Trabanc' na trabancinh', tud' belh' qui chiga f'râ é bom. — Bande'ra di port'.

(Latch in little latch, every old one who arrives says it is good. — *Ans.* Door.)

120. (*a*) Largo cuma lançol, grandi cuma 'lifante, quêle... ninho di chinchirot. — Bandeira di port' cu dobradic'.

(Large as a sheet, big as an elephant, it... the nest of a *chinchirot.*— *Ans.* Door with hinges.)

(*b*) Uma cousa grande com' 'lifante, de'tad' na cama di cuturniz. (B.)

(A thing big as an elephant lying in the bed of a quail.)

121. Homi di quat' pé, um 'chada. — Mens'.

(Man of four feet, one level. — *Ans.* Table.)

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[1] A man who was living across the street.

[2] Saying, "Cumo bu 'sta? [How are you?]" And the family will also be asked after. *Compriment* is an equivalent expression.

[3] The door-jamb is set up as soon as the foundation is laid.

122. (*a*)
Pin', linh', linh', flor,
Ra d'amor
Di baix' cassador.
Mensa, tolh', prat' comi.

(Pine, linen, linen, flower
Ra of love
Under hunter.
Ans. Table, tablecloth, dishes to eat.)

(*b*)
Sobra pin', linh';
Sobra linh', flors i amor. (F.)

(Over pine, linen;
Over linen, flowers and love.)

123. (*a*) 'M tem 'nha filh'— di dia 'm ta 'çoutal di trabessad', di no'te di cumprid'. (F.) — Lançol, pan'.

(I have my son — by day I beat him crosswise; by night, lengthwise. — *Ans.* Sheet, shawl.[1])

(*b*) Di dia di trabessad', di no't' di cumprid'.

(Crosswise by day, lengthwise by night.)

124. Corp' di pó, tripa d'orgilha.[2] (C.V.) — Ca'xa.

(Body of wood, guts of rags. — *Ans.* Chest [in which clothes are kept].)

125. 'Nha nariz sem ranh'. — Nariz d'arca.

(My nose without mucus. — *Ans.* Keyhole of a chest.[3])

126. Um cidadão pret' cuma carvon, criad' branc' cuma papel. — Fogon.

(A citizen black as coal, servant white as paper. — *Ans.* Fireplace or stove [with white dishes on it].)

127.
'Nha cabal' na 'stribaria,
Mane (coma) na rua.
Fogon cu fum'.

(My horse in the stable,
His mane in the street.)
Ans. Fireplace and smoke.)

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[1] Referring to the wearing of the shawl tied over the hips.
[2] See Riddle 156.
[3] Literally, "nose of a chest." The keyhole in a chest is actually thus termed.
[4] Compare Sierra Leone, Cronise and Ward, 193; Hausa, Tremearne, 58 (No. 3); Sea Islands, MAFLS 16 : 152 (No. 1).

128. Tanque[1] di ferr', agu' di madê'ra. (C.V., S.A., S.N.) — Candia (e aze'te[2]).

(Tank of iron, water of wood. — *Ans.* Lamp [and oil].[3])

129. (*a*) Piquinh' [pequenino] corre cu grande. — Candía cu sucur' [candeia com escuro].

(Little chases out Big. — *Ans.* Lamp and darkness.)

(*b*) Um cousa tam miud' tâ corr' cum tam grande.

(A thing so small chases out one so big.)

(*c*) Ta entra um cusa n'esse casa, tud' mund' câ tâ t'ral, um cusinha mofin' qui tâ t'ral. (C.V.) — Sucor [escuro] cu luz.

(A thing comes into the house, the whole world will not take it out, a mean little thing takes it out. — *Ans.* Darkness and a light.)

130. (*a*) 'Nha homi di três pé cum boc'. — Cal'eron.

(My man with three feet and one mouth. — *Ans.* Pot [three-legged].)

(*b*) Um homi pret' ta andâ cu tres pé. (F.)

(A black man walks on three feet.)

(*c*) Um homi montad' 'ribal tres cabal'. (C.V.) — Cal'eron.[4]

(A man mounted on three horses.)

131. Eu sou mulher, mas tem tanta espertesa que eu ando montad' en tres cavalos. (S.N.) — Caldeira.

(I am a woman, but I have so much skill that I go riding on three horses. — *Ans.* Pot.)

132. Ja 'm pret' 'riba ja 'm brumelh'. — Caldero' 'riba lumi.

(I am black over I am red. — *Ans.* Pot over the fire.[5])

133. (*a*) Homi qui tâ comê pa' boc', coco pa' cade'ra. — Bind'.

(Man who eats by his mouth, defecates by his backsides. — *Ans.* *Bind'*.[6])

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[1] *Variant:* Bic' (a flat lamp formerly used). (F.)

[2] Generally not stated.

[3] Before the introduction of petroleum, lamp-oil was obtained from the *pulgeira*-tree. It was burned in a shallow open lamp (*bic*) in which was a roll of cotton (*rolet'*).

[4] Caldeira (S.A., S.N.).

[5] Compare Mexico, JAFL 25 : 230 (No. 20); Sea Islands, MAFLS 16: 155 (No. 16).

[6] A cooking-implement in which meal is cooked by steaming. It looks, I am always told, like a flower-pot. It is filled and set into the kettle, and the steam goes up through

(*b*) Homi qui tâ pô cru pa' boc', t'râ cozid' pa' cade'ra.
(Man who puts it raw into his mouth takes it cooked from his backsides.)

134. Dous filha femia ta 'marrâ só p'um corda. (F.) — Bindi.
(Two daughters tied by only one cord. — *Ans.* *Bindi.*[1])

135
Subida quem quem,[2]
Dichida [descida] quem quem,
Agu' morn' torna.
Cuscus.

(Goes up *quem quem*,
Goes down, *quem quem*,
Warm water comes back.
Ans. *Cuscus.*[3])

136. Tan tarlantan bistimenta Orlandês. — Gufong'.
(*Tan tarlantan* [4] Irish clothes. — *Ans.* *Gufong'.*[5])

137. Deus faze-m' 'nha filh', 'm bem cabâ fazê di me cu 'nha mon. — Buli.

(God made my son, I finish making mine [with my hand]. — *Ans.* Gourd-receptacle.[6])

138. Tort' tês' raganha chuci. (F.) — Colhé' tâ pô na boca.

(Crooked straight open put in. — *Ans.* Spoon one puts in the mouth.)

139. (*a*) 'M tem 'nha filh' tud' diming', êle ta ba 'grexa cu grabata na cade'ra, oqui êle ta bem êle ta pôl na piscoç'. — Barquin'.

(I have my son all *endimanché:* he goes to church with his necktie on his backsides, he comes and puts it on his neck. — *Ans.* Goat-skin bag [7] [for water, milk, etc.].)

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the hole. In a clay *bindi* there is one hole; in a wooden, four holes. After the steaming, the *bindi* will be turned upside down to drop out the contents, *cuscus.*

[1] To keep steam from escaping around the *bindi*, a strip of dough is wrapped around it where it meets the kettle.

[2] Meaningless — conberç' di 'storia.

[3] See p. 277 (note 3).

[4] Meaningless words, perhaps to convey sound of patting the *gufong'*.

[5] Corn-meal baked in hot ashes.

[6] A small hole is cut in the gourd, and the contents rotted out.

[7] When it is emptied and hung to drip, the string around the neck will be taken off and tied around the anal opening.

(*b*) 'Nha filh'—'m ta mandal ca' nolhad. Oqüi ba êle ta lebâ rosadi na rab', oqui êle ta bem êle ta trazêl na piscoç'.

(My son — I send him where there is a *nolhad'*:[1] when he goes, he carries his rosary on his tail; when he comes, he brings it on his neck.)

140. 'Nha équa preta, rab' 'marrad'. (F.) — Barquin'.

(My black mare, tail tied. — *Ans.* Goat-skin bag.)

141. Cabra 'ribal burr'. (F.) — Barquin'.

(Goat over donkey. — *Ans.* Goat-skin bag [loaded on donkey].)

142. 'Nha homi di quat' coxa'. — Frasc'.

(My man of four hips. — *Ans.* Square bottle.[2])

143. Quat' olh', um boca. — Bala.

(Four eyes, one mouth. — *Ans.* Basket.[3])

144. (*a*) 'Nha bac' qui ta comê pa' barriga, êle ta coco pa' costa. — Plania [Plaina].

(My cow, which eats by the belly, defecates by the back. — *Ans.* Plane.)

(*b*) Homi qui ta comê pa' boc', discomê (vomitâ) pa' toutiç'.

(Man, who eats with his mouth, vomits at the nape of his neck.)

145. (*a*) Duas meninas brigand' toda noite e pêla manhã 'braçad'. — Carda.

(Two girls fighting all night, and in the morning embraced. — *Ans.* Carding-machine.)

(*b*) Dous mulher arranhar (a brigar). P'ra manhã' ê's tâ manhecê 'braçad'. (S.A.)

(Two women scratching [a-fighting]. In the morning they get up embraced.)

(*c*) 'M tem 'nha dous filh'— ê's ta trabalh' tud' dia, di noute ê's ta drumi 'barçad'. (F.)

(I have my two sons — they work all day, at night they sleep embraced.)

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[1] Mourning-party.

[2] Liquor (*agordente*), etc., is imported in it.

[3] Whether carrying-basket (*bala di carga*) or winnowing-basket (*bala di tente*), it is four-cornered, and each corner is actually called *olh' di bala*.

146. Costa di pó, barriga di fininge (F.) — Almofad'.

(Back of wood, belly of rags. — *Ans.* Pillow [for lace-making].)

147.
Soldad's a file'ra,
Ded's a gobernâ. (F.)
Bi'ro e almofad'.
(Soldiers in a row,
Fingers to rule them.
Ans. Bobbin and pillow [for bobbin-lace].)

148. (*a*)
Uma mulher come, come,
Amanheçe cu barriga grande. (S.A.)
Quich'.
(A woman eats, eats,
She wakes up big-bellied.
Ans. Steel bobbin.[1])

(*b*) Uma mulher a dançar a dançar, p'lamanhã man'xê pejada.

(A woman a-dancing, a-dancing, in the morning she gets up pregnant.)

(*c*) Uma menina anda p'ra balh', dançand' toda noite, e pêla manhã 'manhéce pejada.

(A girl goes to a dance, dancing all night, and in the morning she gets up pregnant.)

(*d*) 'M tem 'nha filha — tud' bez qu'êle bâ balhe êle bem prenha. — Gich' di roda.

(I have my daughter — every time she goes to the dance, she comes [back] pregnant. — *Ans.* Bobbin of a spinning-wheel.)

149. Quat' pé, um tripa. (F.) — Teial [Tear].

(Four feet, one gut. — *Ans.* Loom.[2])

150. Um home na meio di duas mulheres — si home câ bulí, mulheres câ pode bulí. — Tripiche [tripeço].

(A man in the midst of two women — if the man does not move, the women cannot move. — *Ans.* Sugarcane-press.[3])

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[1] In weaving, as the bobbin becomes enwrapped with thread, its shape changes.

[2] The thread is the gut.

[3] The two rollers of the press are fastened to a pole, which a team of oxen pulls around. The two rollers are the women; the pole, the man.

151. 'M tem dous filha cum filho. Aquêle dous filha pa' ê's trabalhâ mestê 'stâ ermu' mach',[1] tambê' ermu' mach' p'êle trabalhâ mestê 'stâ dous ermu' fêmia. — Tripiche.

(I have two daughters and one son. For the two daughters to work, they need a brother; likewise, for the brother to work, he needs two sisters. — *Ans.* Sugarcane-press.[2])

152. Dois home' a correr di pal'manhã até di noite e ne'um pode 'panhar cumpanhe'r'. — Almagar do tripexe [tripeço].

(Two men a-running from morning to night, and neither can catch the other.[3] — *Ans.* Pole of the sugarcane-press [its two ends].)

153. Anda, anda, não vence caminh'; mastiga-se e não engole. (B.V.) — Moidar (moinho).

(Goes, goes, does not advance on the road; chews and does not swallow.[4] — *Ans.* Windmill.)

154. Chinchirote come filh' di sinbron galeg' pa' êle podê papia Latin. — Roda.

(*Chinchirote* [a bird] eats the son of the stunted *sinbron* [a tree with yellow fruit] so he can speak Latin. — *Ans.* Spinning-wheel.)

155. (*a*)

Fui a mar, baleia me batê-me.
Fui a terr', guinch'[5] guinchou-me.
Canéla di cabra
Não son di fiança.

'Spingard'.

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[1] A striking illustration of the failure to use endings to express gender, characteristic of the dialect.

[2] Parts of the machine (pin and holder) are actually called *mach' di tripiche* and *femia di tripiche.*

[3] Compare Hottentot, Schultze, 544 (No. XXI); Sea Islands, MAFLS 16 : 153 (No. 11).

[4] Compare the following, collected in Newport from a native of Faial, Azores: —

Anda, anda,
Nunca chega casa;
Come, come,
E nunc' ingole.
Moinh'.

(Goes, goes,
Never reaches home;
Eats, eats,
And never swallows.
Ans. Windmill.)

[5] A steel shuttle, also a bird.

(I went to the sea, a whale beat me.
I went ashore, a shuttle squeaked at me.
Legs of a goat
Are not to be trusted.
Ans. Gun.)

(*b*) 'M bá mar, baleia 'çouta-m'.
'M ba serra, guinch'[1] guincha-m'.
Canéla di cabra
E câ di fiança.[2]

(I go to the sea, a whale beats me.
I go to the hills, a shuttle squeaks at me.
Leg of a goat
Is not to be trusted.)

(*c*) 'M bá pa' mar, baleia bomba.
'M bem pa terr', guinch' guincha.
Canéla di raiz
Nãõ é di fiança.

(I go to the sea, a whale booms.
I come to the land, a shuttle squeaks.
Leg from a root
Is not to be trusted.)

156. (*a*) Corpul pó [pau] cu ferr', tripa di areia. — 'Spingard'.
(Body of wood and iron, guts of sand. — *Ans.* Gun.)

(*b*) 'Nha homi barriga di pó, costa di ferr'.
(My man with a belly of wood, a back of iron.)

(*c*) 'M tem um homi coxa di pó, barriga di ferr': êle tâ botâ folgo branc', êle ta lanciâ dous milha longe. (B.)
(I have a man with a thigh of wood, a belly of iron: he vomits white breath, he hurls it two miles away.)

157. 'M tem dous filh', — um prêt', um brumelh' [vermelho]. Na qui ê's necê ê's câ longâ mon p'ê's f'râ mantenha. (F.) — Polba cu lumi.

(I have two sons, — one black, one red. Since birth they have not put out their hands to say "How are you?" — *Ans.* Powder and fire.)

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[1] A steel shuttle, also a bird.
[2] *Variant:* Canélal cabra
Câ di fiança.

158. Costa di péle, tripa di pó, barriga di fininge, canéla di péle, pé di ferr'. — Séla.

(Back of skin, guts of wood, belly of rags, leg of skin, foot of iron. — *Ans.* Saddle.)

159. Cabra 'riba di bananeira. — Barquin' 'riba de albarda.

(Goat over banana-tree. — *Ans.* Goat-skin bag over a pack-saddle [made of banana-ribs].)

160. (*a*) Mort' mata viv'. — Anzol.

(Dead kills living. — *Ans.* Fish-hook.)

(*b*) Um policia mort' bá prendê um homi viv' dent' di sê casa, e êle lebal staxin [English, *station*].

(A dead policeman goes and takes a living man in his house, he carries him to the station-house.)

161. Cinc' soldad' tâ bá brigâ cum homi. E's leba dous soldad' mort'. Um mort' ta chiga brigâ cu 'quêle homi viv'; i out'o cinc' soldad' qui 'sta viv' fica com mêdo, enquand' outro mort' não vae; e lógo qui vae est' home' mort' 'ganha toda guerra. O viv' agóra vae carregar o mort'. — Cinc' homi que vae na baleia.

(Five soldiers go to fight with one man. They take two dead soldiers. One dead falls to fighting with the living man; and the other five soldiers who are alive are filled with fear, while the other dead does not go; and as soon as he goes, this dead man wins the whole fight. The living now go pack up the dead. — *Ans.* Five men who go in a whaler [the two dead men are the harpoon (*fisga*) and the gun to shoot the whale (*diringad'*). Five are the usual number].)

162. Duzoit' f'itice'ra tâ 'scende só p'um 'lharga. — Tisoura.

(Eighteen witches[1] going [? lighting] up only on one side. — *Ans.* Scissors.)

163. Um homi — mente êle 'sta tâ abrí pérna tâ fichâ, êle 'stâ 'ganhâ, ma' lógo fichal, êle câ tâ 'ganhâ. — Tisoura.

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[1] "Ele tâ buâ pilon di costa [She springs over the mortar on her back]" may be said of a witch; and this saying was advanced in explanation of the riddle. In explanation, there is the saying, "Ele tâ ba pa' mar pagar [? pegar] lume [She goes to the sea to get a light]." At any odd flash of light, this may be said. Angry with somebody, you might say behind his back, "Bó é f'itice'ra, 'm ta mandâ bó mar, bu tâ ba pagâ lumi [You are a witch. I will send you to the sea to get a light (? catch a-fire)]."

(A man — while he is opening and closing his legs, he is down to gain; but as soon as he closes them, he does not gain. — *Ans.* Scissors.)

164. (*a*) 'M tem 'nha cabalinh' — êle ta subí monte, êle ta bâsa palh'. — Tisoura.

(I have my little horse — he goes up the mountain, he drops grass. — *Ans.* Scissors.)

(*b*) 'M tenha homi — 'm ta pôl 'riba monti p'êle rincâ palh', ê' câ ta rincal toq' 'm pinchal na cade'r'. (S.A.)

(I have a man — I put him on top of a mountain to pull up grass, he does not pull it up until I push him in the backsides.)

165. Pa' 'm f'râl, mal f'ral 'nha tia. — Tisoura.

(To say it, I have to say "my aunt."[1] — *Ans.* Scissors.)

166. 'M tem 'nha cachorinh'— tâ corrê 'li'sim 'gó'. Mente ê' câ unhi ê' câ tâ corrê. (F.) — Tiso'ra na cabeç'.

(I have my little dog — he runs right here now. Unless he turns himself up, he does not run. — *Ans.* Scissors on the head.)

167. 'M tem 'nha bac'. 'M 'marral na palh'. Ele ta danal tud'. Bizer' tâ bá, êle tâ bâ compôl tud'. — Tisoura cu 'gulh' [agulha].

(I have my cow. I tie her to eat grass.[2] She spoils it all. A calf goes and restores it all. — *Ans.* Scissors and needle.)

168. (*a*) 'M tem 'nha mach' tam corredor — oqui êle chiga na poio, mente 'm câ pinchal na cade'r', ê' câ ta subi. — 'Gulh'.

(I have my male [i.e., a mule], a fast runner — when he reaches a step, unless I push him in the backsides, he will not go up. — *Ans.* Needle.)

(*b*) P'êle andâ só mal pinchal na cade'ra.

(For him to go, I have to push him in the backsides.)

(*c*) 'M tem 'nha burr (cabalinh') — p'êle subi poio, mal pinchal na cade'ra. (F., S.A.)

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[1] Pun on *tia* ("aunt") and *tisoura* (syncopated *ti'a*).

[2] After the grass has gone dry, it is gathered by hand and brought as fodder to the tethered animals.

(I have my donkey [little horse] — to go up a step, I have to push him in the backsides.)

(*d*) Um bestinha mut' bonitinha — p'êle andâ, gente tâ pinchal pa' polpa. (S.A.)

(A little beast, very pretty — for it to go, people push it in the backsides.)

169. 'Nha mach' russ', rab' branc'. — Gulh' cu linha.

(My gray male [i.e., mule], white tail. — *Ans.* Needle with thread.)

170. Uma baca — 'm 'marral na dez braças di cord'. Em logar d'êle comê palh', êle comê cord'. — Gulh' cu linha.

(A cow — I tie her with ten fathoms of cord. Instead of eating grass, she eats the cord.—*Ans.* Needle and thread.)

171. Dez dêd'— um só qui ta calçâ. (S.A.) — Didal.

(Ten fingers — one only is shod. — *Ans.* Thimble.)

172. (*a*) Um homi colole c'um bichiguent' tâ bá fésta. — Gulh' cu didal.

(A one-eyed man and a pock-marked man go to a feast. — *Ans.* Needle and thread.[1])

(*b*) 'Nha filha colole cu 'nha bichiguenta. (F.)

(My one-eyed daughter with my pock-marked one.)

173. 'Nha mach'—'m tâ montál, 'm tâ dál cu 'spora, êle tâ tropiçâ, 'm ta dal cu êle na mesma logar. — Gulh' cu didal.

(My mule [literally, "male"] — I mount him, I spur him, he stumbles, I give it to him in the same place. — *Ans.* Needle and thimble.)

174. (*a*) Cusinha pouc' tâ fazê padre dá miss'. — Gulh'.

(A little thing enables the priest to hold mass. — *Ans.* Needle.[2])

(*b*) Cusinha pouc' ta fazê padre câ dá miss'. — Boton dispregad'.

(A little thing keeps the priest from holding mass. — *Ans.* Missing button.)

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[1] They make festal clothes.

[2] It will sew on the button the absence of which on the priest's clothes would prevent the priest from officiating.

175. 'Nha cabalinh' mour', malita na cade'ra. — Alfinete.

(My little dark-brown horse with an ulcer on the backsides. — *Ans.* Pin.)

176. (*a*) Ta chup', ta pinga, fala di 'li pa' out'o terr'. — Pena cu tinta.

(It sucks up, it drops, it speaks from here to another land. — *Ans.* Pen and ink.)

(*b*) Chista, chista, pinga n'êle, fala di 'li 'pa out' terr'. (S.A.) (*Chista*, *chista*, drop in it, etc.)

177. Tres hom's dentro d'uma casa — dois mort', um viv'. Dois mort' fala, e viv' calad'. (S.A.) — Papél, pena e mon.

(Three men inside one house — two dead, one alive. The dead two speak, and the living one is silent. — *Ans.* Paper, pen, and hand.)

178. (*a*) Uma cousa 'chi dum rocha e nañ quebrou, dá na mar e quebrou. (S.A.) — Papél.[1]

(A thing comes down on a rock and does not break, it strikes the sea and breaks. — *Ans.* Paper.)

(*b*) Bá na rocha, câ quebra; ba na mar, quebra. (S.N.)

(Goes on a rock, does not break; goes on the sea, breaks.)

179. 'M ba lá, mi 'li. (S.A.) — Carta.
(I go there, I'm here. — *Ans.* Letter.)

180. Pam parlampam, bistiment' Orlandes. — Bonéca.
(*Pam parlampam*,[2] Irish clothes. — *Ans.* Doll.)

181. Um hom' sôma n'um lomb', doutor da autoridade. (S.A.) — Tambor.

(A man appears on a ridge, doctor gives authority. — *Ans.* Drum.)

182. (*a*) Cinc' pega-me, cinc' 'çouta-me.
Choram chôr' di Guiné. (F.)
Viola.

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[1] Compare the following, collected in Newport from a native of Faial, Azores: —

Caí im terra, non se quebra,
Caí no mare, quebra-se.
(Falls on the ground, breaks not,
Falls on the sea, breaks.)

[2] Meaningless words.

(Five hold me, five beat me.
They cry the cry of Guinea.[1]
Ans. Guitar.)

(*b*) Choram, choram chôr' di Guiné. (S.A.)
(They cry, they cry the cry of Guinea.)

183. Doze boc', quorenta e oit' dent'. — Banc' d'orin.
(Twelve mouths, forty-eight teeth. — *Ans.* *Banc' d'orin.*[2])

184. Eu espéra por sinhor aqui. O sinhor não vem e do mesmo instante 'm recebe a sua prisença. (S.A.) — Ritrat'.
(I waited here for the gentleman. The gentleman did not come, and at the same instant I received his presence. — *Ans.* Portrait.)

185. (*a*) 'M tâ selâ 'nha cabal', 'm de'xa di montâ 'ribal costa, 'm monta 'ribal rab'. (C.V.) — Canhote.
(I saddle my horse, I keep from mounting on his back, I mount on his tail. — *Ans.* Pipe.)

(*b*) Um homi qui ta selâ cabal', êle tâ montâ na rab'. (S.N.)
(A man who saddles his horse, mounts on his tail.)

(*c*) Selar o cavalo e montar no rabo. (S.A.)
(Saddle a horse and mount on his tail.)

186. Baragonta caraga pilon. — Canhote.
(Switch bears *pilon*.[3] — *Ans.* Pipe.)

187. (*a*) Sarraçon entre pó. (B.) — Cachimbo quand' tâ fumâ.
(Cloud within a stick. — *Ans.* Pipe when you smoke.)

(*b*) Sarraçon tâ corrê dent' di pó. — Fumo dent' di 'pito. (F.)
(Cloud runs inside a stick. — *Ans.* Smoke inside the stem of a pipe.)

188. 'M ta entrâ na um, 'm ta saí na dous. (F.) — Calç'.
(I enter by one, I come out by two. — *Ans.* Trousers.)

189. (*a*) 'M ta entrâ na um, 'm tâ saí na três. (S.A.) — Camisa.
(I enter by one, I come out by three. — *Ans.* Shirt).

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[1] The mainland is always thus referred to.
[2] See Pt. I, p. 182.
[3] Mortar in shape like the bowl of a pipe.

(*b*) Três entra n'um port', cada um saí na disêle [de-s-êle].
(Three enter by one door, each comes out by his own.)

190. Bolça p'ra dent', bolça p'ra fóra, levanta os pés e mete por dentro. (S.N.) — Calças.
(Pocket inside, pocket outside, raise your feet and put inside. — *Ans.* Trousers.)

191. Um homi com cincoenta amig' e tem um só qu'êle tâ comprimentâ primer'. — Camis'.
(A man with fifty friends, and he has only one he greets first. — *Ans.* Shirt.)

192. Dez homi morrâ n'um casa, cada ê's tem sês quart': si um ârra [erra] 'quêle out'o tud' tâ arrâ. — Boton cu casia [casas].
(Ten men live in a house, each has his room: if one makes a mistake, all the others make a mistake. — *Ans.* Buttons and buttonholes.)

193. (*a*) Um homi barriga rachad'. — Casac'.
(A man with belly split. — *Ans.* Coat.)

(*b*) 'M tem um filh' — tud' arguem [alguem] qui olhál tâ contente cu êle, ma' êle tem barriga rachad'.
(I have a son — everybody who sees him is content with him, but he has a split belly.)

194. (*a*) 'M ta principiâ 'nha casa na bol', 'cabal na 'licerço [alicerce]. — Chapé, Meia.
(I start my house at the top of the wall, I finish it at the foundation. — *Ans.* Hat [straw],[1] stockings.[2])

(*b*) Licerço p'ra baix', bol' pa' riba. (F.)
(Foundation below, wall-top above.)

195. 'Nha bac' 'sta lá na Lisbõa, pélle 'stá 'li. — Sapat'.
(My cow is over in Lisbon, her skin is here. — *Ans.* Shoes.)

196. Vaca altal. (C.V.) — Sapat'.
(Altar-cow. — *Ans.* Shoes [because shoes go to the altar].)

197. Cabe'l' pa' dent', pélle pa' fóra. — Sapat'.
(Hair inside, skin outside. — *Ans.* Shoes.)

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[1] The weaving begins at the crown.
[2] The knitting finishes at the toe. Men knit.

198. Dois homem vae para o campo. Um dêles tem dois pé, cansa, e aquêle qui tem um pé nãõ cansa. (S.A.) — Bengala.

(Two men go into the country. The one who has two feet tires, and the one who has one foot does not tire. — *Ans.* Walking-cane.)

199. 'Nha filha — 'm mandal *post-office*, nhô olhâ sê rast', nhô câ sabê si êle bâ nim si êle bem. — Bengala.

(My daughter — I send her to the post-office. You see her footprints, you do not know if she goes or if she comes. — *Ans.* Walking-stick.)

200. 'M ba rua, 'nha rast' câ fica. — Manduc'.

(I go into the street, my footprints do not stay. — *Ans.* Club.)

201. 'M tem cinquenta cabra, 'm urdinhal junt', 'm bem casa, 'm disabri leite di cada um. — Dinher'.

(I have fifty goats, I milk them together, I come home, I separate the milk of each of them. — *Ans.* Money.)

202. Um homi qui tem quat' filh', outro tem um filh'. E's fazê troc, ê's fica cu mesma cousa. — Homi qui tem um pes', outro tem quat' quart'.

(One man has four sons, another has one son. They exchange, they stay the same. — *Ans.* A man has one *pes'*,[1] another has four quarters.)

203. (*a*) Uma vac' c'um boi ba bibê n'um poç'. Boi chiga, ê' rinca chifre, bac' entra cu chifre. — Mulher cu homi.

(A cow and a bull go to drink at a well. The bull arrives, he takes off his horn, the cow comes in with her horn. — *Ans.* Woman and man.[2])

(*b*) 'M tem um curral di cabra qui ê's tâ entra curral bode ta conco sê cor'; cabra tâ fica cu dise.

(I have a corral of goats, the rams of which, as they enter the corral, drop their horns; the goats keep theirs on.)

(*c*) Homi tâ entrâ 'greja cu chapé, mulhê' sim chapé. — Cabra cu bode.

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[1] A dollar.

[2] A man takes off his hat, where a woman keeps hers on.

(Man enters a church with a hat, woman without a hat.[1] — *Ans.* Goat and ram.)

(*d*) Um homem subio na uma montanha (um pastor soma na boca di curral) e deu um 'sobio. Todas cabras e bodes ajuntaron, os bodes tiraron (conco) os chifres e as cabras ficaron com os seus. (B.V., S.N.) — Padre.

(A man goes up on a mountain [a herdsman appears at the mouth of the corral] and gives a whistle. All the goats and rams gather: the rams take off their horns, and the goats keep theirs on. — *Ans.* Priest.)

204. Bib' di baix', mort' na metade, bib' di 'riba. — Arguem montad' na cabal' cu sell'.

(Alive at the bottom, dead in the middle, alive at the top. — *Ans.* A person mounted on a horse, and the saddle.)

205. (*a*) 'Nha panelinh' che'u di oss'. — Boc' cu denti.

(My little pan full of bones. — *Ans.* Mouth and teeth.)

(*b*) 'Nha bangaínha[2] chê' d'oss'.

(My little gourd-receptacle full of bones.)

(*c*) Um potinh, etc.

(A little pot, etc.)

(*d*) 'Nha bucarinh' [pucarinha] che'u d'oss' — tâ ferbê 'ribal 'chada, ma' câ tâ lançâ.

(My little pot full of bones — it boils over the level, but does not spill.)

(*e*) 'M tem um cousa 'té boca di oss'. (B.)

(I have a thing [full] of bones to the mouth.)

206. Tripiche tâ tripichâ, bassoura tâ bassourâ, tâ mandâ pa' sot'[3] abaix'. (F.) — Dent' cu ling'a cu barriga.

(Press presses, broom sweeps, sends down to the cellar. — *Ans.* Teeth and tongue and belly.)

207. (*a*) 'Nha figue'rina na beira roch' (na lade'ra) — pa' bento qui benta câ tâ rincál. (F.) — Campaínha, orelh'.

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[1] Probably this variant is due merely to a slip of memory.

[2] A gourd-receptacle used for sewing-things, sugar, money, etc. The top of the gourd is cut out to be replaced as a cover.

[3] *Sot'* in this place means "cellar;" but the true meaning is "attic."

(My fig-tree on the side of a rock [on a slope] — whatever wind blows, it does not pull it up. — *Ans.* Tonsil [literally, "bell"], ears.)

(*b*) 'Nha pé di polon na me' di 'chad'— pa' bent' qui bent' e câ ta rincal.

(My *polon*-tree in the middle of a plain, etc.)

(*c*) 'M tem um pé di figueira na metade rubeira, câ tem cheia[1] (bent', chuba) qui ta rincal. — Campaínha.

(I have a fig-tree in the middle of an arroyo — there is no flood [wind, rain] that will pull it up. — *Ans.* Tonsils.)

208. Tenho um calamansinh' pindurad' n'uma rocha — por todo vent' que houver [? huivar] nãõ mexe di lá. (S.N.) — Orelha.

(I have a little gourd-jar hanging on a rock — whatever wind howls, it does not shake it from there. — *Ans.* Ears.)

209. (*a*) 'Nha dous comadre — cad' um n'um oréla di rubeira, ê's câ ta olha cumpanhe'r'. — Olh'.

(My two *comadre* — each on the edge of a ravine, neither sees her companion.[2] — *Ans.* Eyes.)

(*b*) Duas rapariga (mulher) soma (pontad') cad' um na sê janéla, ninhum d'ê's pode vêr companhe'r'.[3] (S.A., S.N.)

(Two girls [women] peeping, each in her window; neither of them can see her companion.)

(*c*) Duas mininas lindas morad' n'uma casa e somad' na janélla, nunca vê cumpanhe'r'.

(Two pretty girls living in a house and appearing in a window, neither ever sees her companion.)

(*d*) Nhô n'um cobon, mi n'um cobon: tâ longâ mon, tâ f'râ mantenh', nu câ tâ olhâ cumpanhe'r'. — Olh'.

(You in a hole, I in a hole: we stretch out our hands, we say "How are you?" we do not see each other. — *Ans.* Eyes.)

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[1] *Variant:* Pa' cheia qui corre (whatever torrent runs).

[2] Compare Sierra Leone, Cronise and Ward, 197.

[3] Compare Sea Islands, MAFLS 16 : 167 (No. 95).

(*e*) Dous noiba na 'sento câ con'xê cumpanhe'r'. (C.V.)

(Two brides in a seat, they do not know each other.)

(*f*) 'M tem um casa com dous janéll', com dous rapariga — ê's não veja cumpanhe'r'. (B.)

(I have a house with two windows with two girls — they do not see each other.)

(*g*) Duas pessõa n'uma casa — cada uma n'uma janélla, nenhuma délas vê cumpanhe'r'. (B.V.)

(Two persons in a house — each in a window, neither sees the other.)

(*h*) Dous filh' nece n'um dia, ê's par'ce cumpanhe'r', ê's câ ta olha cumpanhe'r'.

(Two sons born one day — they look alike, they do not see each other.)

210. Crech,[1] anti di ja crech ja canecrech. (F.) — Olh'.

(Blink, no sooner it blinks than it blinks. — *Ans.* Eye.)

211. 'Nha arquinha di calafache — ante qu'êle fache j'êle dirama. (F.) — Olh'.

(My little chest of *calafache* [2] — before it closes it spills over. — *Ans.* Eye.)

212. Minina, vamos para cama fazer o que Deus deix', pélle com pélle, e a minina lá dent' fica. (F.) — Minina d'olh'.[3]

(Girl, let us to bed to do what God allows, skin with skin, and the girl stays inside. — *Ans.* The pupil of the eye[4] [literally, "the girl of the eye"].)

213.
Cria na cama,
Costumad' cu cama,
Ca conchê cama.
Pescoç'.

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[1] An improvised use. The word is usually onomatopoetic for a crackling-sound.

[2] Meaningless.

[3] Compare the following, collected at Newport from a native of Faial, Azores: —

Menina, vamos p'ra cama
Fazer o que Deus mandou,
Cabelo p'ra baix', cabelo p'ra sima,
Menina dentro ficou.

(Girl, let us to bed
To do what God ordains,
Hair below, hair above,
Girl within, stays.)

[4] This riddle has a double meaning.

(Grows up in bed,
Accustomed to bed,
Knows not bed.
Ans. Neck.)

214. 'M tem um calman fund' qui nhô tâ suti, mon câ tâ chigâ sentu. — Braç' na umbro [ombro].

(I have a deep gourd-jar which, when you reach into, [your] hand does not reach the bottom. — *Ans.* Arm on the shoulder.[1])

215. Pó sec' tâ guercê [crescer]. — Cabe'l'.

(Dry stick grows. — *Ans.* Hair.)

216. Simiâ um alquer', 'panha um moio. (B.) — Cabe'l', oqui nhô pentiâ.

(Plant an *alquer'*, gather sixty-fold. — *Ans.* Hair, when you comb it.)

217. Cabe'l' dent' lapa. (F.) — Cabe'l' baix' di braç'.

(Hair inside a cave. — *Ans.* Hair under the arm.)

218. 'Nha monti baix' di lap'. (S.A) — Cabeç' cu chapé.

(My mount under a cave. — *Ans.* Head and hat.)

219. Pô tes', tira froux'. (F.) — Coubi cosinhad'.

(Put in straight, take out flopping.—*Ans.* Cooked cabbage.[2])

220. Pô sec', tira molhad'. (F.) — Calman.

(Put in dry, take out wet. — *Ans.* Gourd-receptacle.[3])

221. Tres homi bâ furtâ, um tâ furtâ, dous tâ spiâ.[4]

(Three men went to steal, one steals, two look on.)

222. Um homi, barriga na costa. — Buch'.

(A man, his belly on his back. — *Ans.* Calf of the leg.)

223. 'M ba Pico, rost' pa' Moste'r'. — Buch'.

(I go to Pico,[5] my face towards Moste'r'.[6]—*Ans.* Calf of leg.)

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[1] The hand cannot rest on its respective shoulder. Presumably there is a double meaning.

[2] This has a double meaning (cf. Sea Islands, MAFLS 16 : 157, No. 34).

[3] This has a double meaning.

[4] The answer appeared to the company to be too obscene to be given.

[5] Southern district in Fogo.

[6] Northern district in Fogo.

224. Sou primer a pontar e ultim' a canbar. — Cabeç' e pé.

(I am the first to appear and the last to disappear. — *Ans.* Head and feet.)

225. Tem um minin', êle trabalha desde idadi di dez an', êle biste só costal colete, ê' câ pode bisti diante. (C.) — Unha.

(I have a child — he has worked since the age of ten years, he is dressed only in the back of a vest, he cannot dress in front. — *Ans.* Finger-nail.)

226. Oss' 'ribal carne. — Unha.

(Bones over flesh. — *Ans.* Finger-nail.)

227. 'M tem um filh', 'm 'subial pa' êle corre: êle torna bem, fica ba'xul me. — Orina.

(I have a son, I whistle him for him to run: he comes back, he stays under me. *Ans.* Urine.)

228. Bento benta,[1] pilon caí. (B.) — Coco cu orina.

(Wind blows, *pilon* falls. — *Ans.* Fæces and urine.)

229. 'Nha cadelinh' ta pega só na nariz. — Pêdi.

(My little bitch — you catch her only in the nose. — *Ans.* Gas from breaking wind.)

230.

Nece cantando,
Mort', impuleirad'.
Pêdi.

(Born singing,
Dead, roosting.
Ans. Gas.)

231. 'M ta saí di 'li pa' Nubetfet cu quartal milh'. 'M tâ botâ, 'm ta bai; 'm tâ botâ, 'm ta bem; ê' câ tâ gastâ. — Cuspinh'.

(I leave here for New Bedford with a *quarta* of corn. I throw away, I go; I throw away, I come; it is not used up. — *Ans.* Spittle.)

232. 'Nha filh'— olh' dentul boc'. — Malita.

(My son — his eye inside his mouth. — *Ans.* Ulcer.)

233. Sôn' d'um noute pa' drumi na dous noute. — Homi d'olh' furad'.

---

[1] *Variant:* Chuba chobe (rain rains). (F.)

(Sleep of one night to sleep in two nights. — *Ans.* A one-eyed man.[1])

234. Mi 'li, mi lá.[2] (F., C.V.) — Sintid' (Xintid').
(Me here, me there. — *Ans.* Mind.)

235. Eu estou lá, e estou aqui. (S.N.) — Pensar.
(I am there, and I am here. — *Ans.* Thought.)

236. (*a*) Tenha 'nha filh'— pa' corrê qui 'm corrê, 'm câ tâ pegál; 'm ta 'sinta, 'm ta pegâ. (F.) — Sombra.
(I have a child — however I run, I do not catch him; I sit down, I catch him. — *Ans.* Shadow.)

(*b*) 'M corre, 'm câ pegal; 'm 'sinta, 'm pegal.
(I run, I do not catch it; I sit down, I catch it.)

(*c*) Correr para 'panhar, e não 'panha, ponha di pé, e 'panha. (S.A.)

(Run to catch it, and not catch it; stand still, and catch it.)

(*d*) Corre, corre, câ 'panha; queta, 'panha. (S.N.)
(Runs, runs, does not catch; stands, catches.)

237. Péga um dur', meta no mole, fica dois pendurad'. (S.N.) — Brinc' nas orelhas.

(Take a hard one, put it in a soft one, makes two hanging. — *Ans.* Ear-rings in ears.)

238. Dous homi corr' disafio vinti milha. Ninhum dêles não larga cumpanhe'r', e ninhum dêles câ cansa. (B.) — Homi cu sê sombra.

(Two men run a race of twenty miles. Neither leaves the other behind, and neither tires. — *Ans.* A man and his shadow.)

239. Bib' dentul mort'. — Alguem dent' di casa.
(Living inside of dead. — *Ans.* A person inside a house.)

240. Os dois já são tres, os mudos [muitos] já são poucos, as névas já vem abaixar. (S.A.) — Homem velh'.

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[1] To get the one night's sleep of a two-eyed man, he must sleep with his one eye two nights.

[2] *Variant:* Ahi, ahi (here, here). (S.A.)

(Two are now three, many are now few, snows are now falling. — *Ans.* Old man [who walks with a cane, whose teeth fall, and whose white hair falls out].)

241. (*a*)
Mar tem fundament',
Lisboa tem 'cantament'.
Dent'o del bu câ sabê cus' é. (F.)
Mulher prenha.

(The sea has a bottom,
Lisbon has enchantment.
Inside of it you know not what there is.
Ans. A pregnant woman.)

(*b*)
Na mar tem cantament'.
Na terr' tem librament'.
Baix' di mar ninguem câ sabê.

(Enchantment at sea,
Safety ashore,
The sea deep none knows.)

242. 'Nha nabi' capiad' na mê' di mar — ó barb, bica, polonbeta.[1] (F.) — Mulher pegad' pari mach' o fêmia o machfêmia.

(My ship full rigged in the middle of the sea — whiting, scup, butter-fish. — *Ans.* Pregnant woman, she may give birth to a male or female or neuter.)

243. Uma pipa inchê quat' pipa. — Mest'e escóla.
(One *pipa* [2] fills up four *pipa.* — *Ans.* Schoolmaster.)

244. 'M tem 'nha minin', 'm ta mandal dent' chuba, êle câ tâ molhâ. — Falá.

(I have my child, I send it into the rain, it does not get wet. — *Ans.* Words.)

245. Cusinha pouc' na tud' cusa. (C.V.) — Falá.
(A little bit of a thing in everything. — *Ans.* Words.)

246. Um pé di figue'ra na be'ral mar, doze ramos, cada um ram' tem sê 'pilad' (apelido].[3] — Meses do an'.

(A fig-tree by the side of the sea, twelve branches, each branch has its surname. — *Ans.* Months of the year.[4])

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[1] *Variant:* O bent', o chub', o temporal (Wind, rain, storm). (F.)
[2] Hogshead containing about five barrels.
[3] Nome diferente (different name). (S.N.)
[4] Compare Demófilo, No. 73; Kabyles, Rivière, 159.

247. Séte filh'— tud' butisad', cinc' tem 'pilid' [apelido], dous câ. tem. (F.) — Dias di sumana.

(Seven sons — all baptized; five have surnames, two have none. — *Ans.* Days of the week.)

248. Fim [fio] di prata, fim [fio] di our', pa' 'm cosê cu êle, êle da-me qui fazê. — Casament'.

(Thread of silver, thread of gold, to sew with it gives me something to do. — *Ans.* Wedding.)

249.
Quem qui fazel, ê' câ gozal,
Quem qui olhal, ê' câ desijal.
Supultura.

(Who makes it does not enjoy it,
Who sees it does not desire it.[1]
Ans. Grave.)

250. (*a*) 'Nha sai' qui que'ma tud', fica só co's'. (F.) — Caminh'.

(My skirt, all of which burns, the band only left. — *Ans.* Road.)

(*b*) Tud' cous' que'ma menos colchon de rei. (S.A.)

(Everything burns but the mattress of the king.)

251. (*a*) João comprid' maltrisad (martelisad' [martirisado]) (S.A.) — Caminh'.

(Long John martyred [i.e., twisted].—*Ans.* Path.)

(*b*)
Homem velho
Maltratado. (S.N.)
Caminh'.

(An old man
Maltreated.
Ans. Road.)

252. Pa' 'm f'rál mal mirâ tres bez. (F.) — Miramira.[2]

(To say it I have to look three times. — *Ans.* Miramir' [a place-name].)

253. Um homi tâ dixê n'uma dixid' [descida], êle é branc', êle tâ andâ na 'chad', êle é prêt'. — Agu'.

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[1] Compare Sea Islands, MAFLS 16 : 173 (No. 160).

[2] Modelled on No. 34.

(A man descends an incline, he is white, he goes on a plain, he is black. — *Ans.* Water.)

254. Stribacante, tabacante qui t'ra boi belh' di sê montad'. (F.) — Cheia.

(*Stribacante, tabacante*[1] which takes the old ox from his mast [i.e., pasturage]. — *Ans.* Torrent.)

255. (*a*) 'Nha galan di boca branc'. (F.) — Mar.

(My white-mouthed *galan*.[2] — *Ans.* Sea.)

(*b*) Um pan pret', etc. (S.A.)

(A black striped shawl, etc.)

256. 'Nha ma' — êle ta lombâ dia,
Ele ta lombâ noute, e câ tâ cansâ. (F.)
Mar.

(My mother — she beats [clothes] by day,
She beats by night, and she does not tire.
Ans. Sea.)

257. (*a*) 'Nha calman grandi di cuchan grandi,
Ante qui êle inche j'êle rasolbe.
Maré.

(My great gourd[3] of great churning-sounds,[4]
Before it fills up it settles down.
Ans. Tide.)

(*b*) 'Nha calmansinh' — anti qui êle inch' j'êle basa. — Agu' d'olh'.

(My little gourd-jar — before it fills up it spills. — *Ans.* Water of the eye.)

258. Uma barca saí do port' con carragament'. Panhou temporal e desmastria e perdeu tud' enquant'. Ele bem pa' tras com 'mesmo qui êle saíba di port' com êle. (B.) — Caminh' do mar.

(A ship left port with a cargo. She was caught in a tempest and dismasted, and lost everything. She came back with the same she left port with. — *Ans.* Ship's course.)

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[1] Meaningless words.

[2] A woman's shawl of cotton or linen, which is dyed to leave in it narrow lines of white. These lines are obtained by gathering up the material and tying it at set places before dipping it.

[3] A vessel made of a split gourd. It is used to milk into.

[4] *Cuchan* is an onomatopoetic term for the sound made in churning.

259. (*a*) 'Nha bac' bomba na Guiné,[1] 'm oubil 'li. — Trobada [trevoada].

(My cow lows in Guinea, I hear her here. — *Ans.* Thunder.)

(*b*) 'M tem 'nha bac', 'm ta largal na 'chad', pundi qui 'm 'sta 'm ta oubil roncâ.

(I have my cow, I let her go on the plain, where I stand I hear her low.)

(*c*) 'M tem um touro, quant' êle ronca, ouvir pa' tud' parte di mund'. (B.)

(I have a bull — when he lows, he is heard all over the world.)

260. Bu oubi 'nha falá, bu olhâ 'nha forç', mi bó câ olha-m'. — Vent'.

(You hear my words, you see my force, me you do not see. — *Ans.* Wind.)

261. Care'ra di poltro nobo — sim corrê, 'm cal pegal; sim 'm pegal, 'm cal aguental. (F.) — Bent'.

(Race of young colts — without running, I can't catch them; without catching them, I can't hold them. — *Ans.* Wind.)

262.
Jigi, jigi, 'chada somada;
Se câ subi, ê' altrabessâ.
Saraçon.

(*Jigi, jigi,*[2] appears on the plain;
If he does not go up, he goes across.
Ans. Darkness, clouds, storm.)

263. (*a*) Jon di Pic', Mané d'Orgon — oqui êle câ fundâ (subi), elê trabersa. — Saraçon.

(Jon di Pic', Mané d'Orgon — when he does not go down, he goes across. — *Ans.* Storm.)

(*b*) Jon di Pic', Mané d'Orgon — pa' subi qu'êle subi êle tem pa' trabersâ.

(Jon di Pic, Mané d'Orgon — wherever he has to go up, he has to go across.)

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[1] *Variant:* Betfet (New Bedford).

[2] Meaningless words.

264. Jon Comprid', Manuel Dusorgu — si câ subi, êle tâ trabessâ. — Arco belh' [Arco da Velha].

(Jon Comprid' [Long], Manuel Dusorgu — if he does not go up, he will go across. — *Ans.* Rainbow.)

265. Tres cousas ha no mund', as quaes cousas ha de haver,
Uma come, outra bébe e outra anda sem comêr.
Terra, sol, e lua.[1]

(Three things there are in the world, things which we must have,
One eats, another drinks, another goes without eating.
Ans. Earth, sun, and moon.)

266. 'M tem um spelho grande qui tâ lumiâ tud' mund'. (C.V.) — Sol.

(I have a great mirror which lights all the world.—*Ans.* Sun.)

267. Oito segui, segui, mi mora. — Olh' di sol.
(Eight follow, follow, I stay. — *Ans.* Eye of the sun.)

268. Um homi com dois olhos, um vê di dia, outro da noite. — Sol e Lua.

(One man with two eyes: one sees by day, the other by night. — *Ans.* Sun and Moon.)

269. Alta pampos' [pomposa], alegria pa' tud' mund'. — Lua.[2]
(High pomp, joy to all the world. — *Ans.* Moon.)

270. 'Nha nobilh' di quinze pa' duzaseis — m' 'marral na cor' di loubá Deus [louva a Deus]. — Lua.

(My heifer from fifteen to sixteen — I tie her on the horn of praise to God. — *Ans.* Moon.)

271. Um pan' pret' carragad' 'té boca di copi. (B.) — Ceu cu 'strella.

(A black shawl loaded to the mouth with chicken lice. — *Ans.* Sky and stars.)

272. (*a*) Um pé di mat'[3] — di noite com muit' fig',[4] na pelamanhã não tem nenhum. — 'Strella no ceu.

(A tree — at night with many figs, in the morning it has none. — *Ans.* Stars in the sky.)

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[1] By a white Portuguese long resident in Fogo.
[2] *Variant:* Mensa post' (table set). (S.A.)
[3] *Variant:* Figueira (fig-tree). (S.A.)
[4] *Variant:* Cheio di fig' (Full of figs). (S.A.)

(*b*) Um balai di ob'—'m tâ pôl na chon di noute, pal'manhã e' câ tâ 'man'xê nenhum. (F.)

(A basket of eggs — I put it on the ground at night, in the morning not one gets up.)

(*c*) Uma figueira 'noitéce cheia di figas e amanhéce vazio.

(A fig-tree passes the night full of figs, and gets up in the morning empty.)

273. Curral di cabra di dia, ê's ta perde di noute, ê's ta bem casa. — 'Strella.

(A corral of goats by day, they stray at night, they come home. — *Ans.* Stars.)

274. Alta pampós' baleros' [pomposa, valerosa] qui dá gost' pa' tud' mund'. — Chuba.

(High and precious pomp, which gives pleasure to all the world. — *Ans.* Rain.)

275. (*a*) Um garup'[1] (g'roup') di dous pé mata garup' di quat' pé por caso di garup' d'um pé. (F., S.A.) — Um homi qui mata um burr' pa' um pé di coubi.

(A *garup'*[2] of two feet kills a *garup'* of four feet for the sake of a *garup'* of one foot. — *Ans.* A man kills a donkey for a head of cabbage.[3])

(*b*) Dois pé mata quat' pé por caso (parte) d'um pé. (S.N., S.A.)

(Two feet kills four feet for the sake of one foot.)

276. Furdunpé di dous pé corre di furdunpé di quat' pé. — Cortonis corre di burr'.

(*Furdunpé*[4] of two legs runs away from *furdunpé* of four legs. — *Ans.* Quail runs from donkey.)

277. Curdupé di quat' pé corre tras di curdupé d'um pé. (F.) — Burr' corr' tras di coubi.

(*Curdupé* of four feet runs after *curdupé* of one foot. — *Ans.* Donkey runs after a cabbage.)

278. Ami 'li, 'm sabê cusa qui 'Nhô' Rei 'sta fazê na Portugal. — Ele 'stá dá folgo.

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[1] *Variant:* P'riquit' (parroquet).

[2] Meaningless word. In the Azores *garoupa* is a species of fish (Bensaude).

[3] Portuguese Islanders say "foot," not "head," of cabbage.

[4] Meaningless word.

(I am here, I know what Sir King is doing in Portugal. — *Ans.* He is breathing.)

279. 'M dâ bó um lob', um cabrit', um pé di coubi, cum lanch' pa passâ d'um banda di rio pa' out'. — 'M ta lebâ cabrit', 'm tâ dixa lá, 'm ta bem buscâ lob', 'm ta leba, 'm ta tarzê cabrit' pa' est' band', 'm ta dixa, 'm ta leba coub', dipous 'm tâ bem buscâ cabrit'.[1]

(I give you a wolf, a kid, a head of cabbage, with a boat, to carry from one side of the river to the other. — *Ans.* I take the kid, I leave it over there, I come and get the wolf, I take him, I carry the kid back to the other side, I leave it, I take the cabbage, then I come and get the kid.)

280. Uma casa com quatro canto, e cada canto com um gat' assentad', e cada um vê quatro. Quero saber quantos gàtos sa͠o. — Quatros gatos.

(A house with four corners, and each corner has sitting in it a cat, and each sees four. I want to know how many cats there are. — *Ans.* Four cats.)

281. Tres laranjas. Tres homi. Cada um 'panha um, quantos fica? — Dois. Homi nomi "Cada Um" tuma um.

Three oranges. Three men. Each one takes one. How many are left? — *Ans.* Two. Man named "Each One" took one.)

282. Agó' que laranja al quat'. O medico visitou a mulher. A mulher tinha tres laranja. Deu um ó [ao] medico seu filho boticario e mulher e filha.

(Now the oranges are four. A doctor visited a woman. The woman had three oranges. She gave one to the doctor his son druggist and wife and daughter. — *Ans.* [The son is a druggist; but, according to Mr. Silva, the son's personal name was Boticario.][2])

283. "Who made your shoes?" a man asked his nephew. The nephew, whose name was Manuel, answered his uncle, whose name was Andro, "Mi, nhô, 'Nhô' Avelin [Me, you, Mr. Avelin]." — *Ans.* The shoemaker's name was Manuel Andro Avelin.

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[1] Compare Sea Islands, MAFLS 16 : 161 (No. 56).

[2] Compare Porto Rico, JAFL 29 : 492.

284. Eu (João Baptista[1]) sou piscador, e não sou piscad'. (S.A.) — Eu não come peixe.

(I am a fisherman, and I am not fished for. — *Ans.* I do not eat fish.)

285. 'M ba olhâ bu, mim câ olhâ bu, e 'm olhâ bu. — Um rapaz qui foi ver a 'namorada e não a vio, mas vio a irmã e mandou recad'. (S.A.)

(I went to see you, I did not see you, and I did see you. — *Ans.* A boy who went to see his sweetheart and did not see her, but saw her sister and sent a message.)

286. Um home casa hoje e foi dispulsad' [expulsado] por um padre. (S.A.) — Um padre na dia di ordenar embreagou, e o bispo o dispulsou.

(A man married to-day and was expelled from the priesthood. — *Ans.* A priest on the day of his ordination got drunk, and the bishop expelled him.)

287. Um homi, proprietario das propriedades n'um bom sitio — êle viveu n'êle trinti anos. Dipois di trinti anos êle vendeu, e foi comprar um no camp' qui êle não sabia si dava fruta ou não. (S.A.) — Pai e filh'.

(A man, proprietor of properties in a good place — he lived on them thirty years. After thirty years he sold them, and bought in a field where he did not know whether it would give fruit or not. — *Ans.* Father and son [the son leaves the father to marry].)

288. Qual é cous', cous' é ést'? — Diz, bêsta, qual é. (F.) — Cal.

(What is a thing, what is this? Tell, donkey, what it is. — *Ans.* Lime.[2])

289. Um home' foi a casa do seu pai perguntou por onde estava seu pai, e disseron que o seu pai foi distapar um b'raco para tapar quat'.[3] E perguntou oque a sua irmã estava chorar? Respondeu que a sua irmã estava chorar disgosto d'este ano e gosto do ano passad'.[4] E perguntou

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[1] Name of the riddler.

[2] The pun is on *cal*, meaning "lime;" and *qual*, meaning "which."

[3] *Variant:* O pai foi pedir dinher' a juro para pagar a um outro (The father went to ask money at interest to pay to another).

[4] *Variant:* Uma mulher que casou no fim d'um an' para têr filh' (A woman marries and at the end of a year bears a son).

onde estava a sua mãe? A sua mãe estava na capoeira a 'panhar um e escapar quat'.[1] O home' pedio o menino agua. Ele disse que nã̃o dava agua, porque agua é d'honte e hoje.[2] O home' pedio o lume. Ele nã̃o dava o lume, porque o lume é d'honte e hoje.[3] (O pai do menin' devia este home' um dinher'.) Este home pedio o menin' que esplicasse esto, "o dinher' que o pai me dêve fica perdoado." O menin' disse o home' que entã̃o tinha que passar pret' na branc'.[4]

(A man went to the house of his father to ask where was his father, and they told him that his father had gone to unstopper one hole to stopper four. And he asked why was his sister crying. He answered that his sister was crying [about] the disgust of this year and the pleasure of last year. He asked where was his mother. His mother was at the chicken-coop catching one and letting escape four. The man asked the boy for water. He said he could not give him water, because the water was from yesterday and to-day. The man asked for fire. He could not give him fire, because the fire was from yesterday and to-day. [The father of the boy owed this man money.] The man asked the boy to explain, "and the money that your father owes shall be forgiven." The boy said to the man that then he should make it black on white.)

290. (*a*) 'Nha ma' mata-m', 'm mata Bela, Bela mata quat'. (S.A.) — Era um mulher, e qui temba um filinho. Ele temba um cachorinh'. Ele piçonhâ 'quêle comida qu'êle dá sê filh'. Ele dá sê cachorinh' primer', sê cachorinh' morre. Bem quat' pass' comê naquêle cachorinh', e 'quêle quat' pass' morre. Cachorinh' choma Bela.

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[1] *Variant:* 'Panha pulga e salta muit' (Catching fleas, and many jump [i.e., when you catch one flea, the others jump away].)

[2] *Variant:* Agua qui estava no póte foi deitad' hontem por isso nã̃o podia dar hoje (Water which was in the pot was poured out yesterday, and so he could not give it to-day).

[3] *Variant:* O lume — porque foi interrad' na vespera (Fire [he could not give], because it had been banked up the evening before). The incidents of the water and fire are also incorporated in a tale.

[4] *Variant:* Pret' no branc — um document' do contrat' que tinha com o seu pai (Black on white, — a document of the contract he held with his father). Compare, for this type of riddle-tale, Rivière, 159–164; and for the tale itself, Hausa (Tremearne, 361–363), Arab (Spitta-Bey, No. IV).

(My mother killed me, I killed Bela, Bela killed four. — *Ans.* There was a woman and she had a little son. He had a dog. She poisoned the food she gave her son. He gave it first to his little dog, his little dog died. Came along four birds to eat up the little dog, and the four birds died. The little dog was called Bela.[1])

(*b*) 'Tirei um qui vi, 'certei um qui não vi. Comi carne sem ser cosida, e bibi agua sem ser do ceu chovido nem da terr' nacida. (F.)

(I shot at one I saw, I hit one I did not see. I ate meat without being cooked, and I drank water neither fallen from the sky nor born from the earth.[2])

(*c*) Gerado não foi nacido. Um mata quat', quat' mata quatorze. Mort' carraga viv'. T'rai [atirei] no quem vi, 'certai na quem não vi. (S.A.)

(Conceived, was not born. One killed four, four killed fourteen. Dead carries living. I shot at one I saw, I hit one I did not see.)

291. Era um homi casad'. Ele tem um filh' cu um minina. Quant' minin' necê pa' mund', câ sab', ê's consult' p'ê's mat' minin'. Out'o hóra ê's f'ra não, ê's f'râ, "Milhó' cusa qui nu tâ fazê, nu pôl n'um canastra, nu bá botal." Ali temba um mina qui um belh' tâ 'staba. E's ba di noute, ê's pôl na porta desse mina. Belha 'panhal, êle crial. Quant' êle tem quinze an', êle purgunta belha si tem mund'? Belh' f'ral sim, mund' tem. Ele purguntal si tem sol? Belh' f'ral sim. Si tem lua? Belh' f'ral sim. Esse minina temba um canibete. Ele com'ça tâ grabatâ toqui êle ólha luzerna di sol. Um dia êle saí, êle 'sinta na boca di mina. Um principe bem tâ passâ, êle ólhal, êle ba p'ra lá, êle 'sinta cu êle, ê's conberça, ê's 'namóra, toqui tardi minina perdêl di bista, ba entra na mina. Principe fica doud', êle ba casa, êle bira mud', êle câ tâ papiâ. Dipous passa tempo minina par'cê pegada. Belha f'râ, "'M câ sabê cumo' esse cusa sucede, esse minina câ

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[1] See Tales 84, 85. Compare Portugal, Braga, 56; Coelho, 38; Porto Rico, JAFL 29 : 497; Sea Islands, MAFLS 16 : 158 (No. 38). Comparative, Bolte u. Polívka, 22.

[2] The answer was not recorded. It is suggested on p. 150. In other European versions the little pigs are in embryo.

con'chê ninguem'." Dipous minina tem filh'. Belha f'râ, "'Inda tem recurso, nu tâ pô esse minino n'um se'sto, nu ta pôl fóra di mina." E's pô minin' na se'sto, ê's pôl fóra na porta di mina. Bem ta passâ um criad' di rei, êle 'panha se'sto, êle leba pa' casa di rei. 'Sim qui êle chiga cu êle, principe ólha minin'. Ele f'râ, "Já vem o fruto e não vem a terr'." Rei manda chuma tud' arguem diquêle terr' pa' bem dibinh' cusa qui principe f'râ. Dent' d'ê's bem 'quêle home' qui éra pai di minina inge'tad'. Rei dal oito dia pa' êle dibinhal, si êle dibinhal êle ta dal metade di sê re'nad', e si êle câ dibinhal, êle tâ sêr mort'. Ele ba ta chorâ, êle ba pa' 'quêle mina p'êle ba dispidi di filha pamodi porque êle tem qui ba pa' casa di rei dibinha, êle sabe cert' cuma êle tâ moreba. Quant' êle chiga na mina tâ chorâ, filha purguntal cusa qui êle tem qui êle 'sta chorâ. Ele conta minina tud'. Anton minina f'ral tud' qui tinha passad' dent' di êle cu principe, e qui 'quêle minin' é sê filh' ma' [mais] principe. Dipous anton êle ba pa' casa di rei, êle dibinha: "'Já vem frut'' é o minino. 'Não vem a terr'' é a mãe." Dipous anton rei mand' tirâ 'quêle minina da mina. Ele casal cu princip', a belh' fica na casa ma' [mais] êle. Rei da home' metadi do qui êle tinha conformi êle premeteba. Esse homi dá 'quêle filha tud' quant' qui êle racebe na rei. Minina bira princesa, e dipous êle herd' croa. (S.A.)

(There was a man married. He had a son and a little girl. When the child was born, they did not know; they took council to kill the child. Another time they said, "No;" they said, "The best thing for us to do is to put it in a basket and cast it away." There was a cavern where an old woman lived. They went at night, they put it at the door of the cavern. The old woman took her, she brought her up. When she was fifteen years old, she asked the old woman if there was a world? The old woman said yes, there was a world. She asked if there was a sun. The old woman said yes. If there was a moon. The old woman said yes. The girl had a pocket-knife. She began to dig until she saw the light of the sun. One day she went out, she sat at the mouth of the cavern. A prince came by, he saw her, he went there, he sat down

with her, they talked, they fell in love, until late at last the girl lost sight of him and she went into the cavern. The prince became crazy; he went home, he became dumb; he would not speak. Then time passed, the girl appeared pregnant. The old woman said, "I do not know how this thing happened, this girl knows nobody!" Then the girl had a son. The old woman said, "One thing can still be done. Let us put the child into a basket, and put it outside the cavern!" They put the child in a basket, they put it out at the door of the cavern. Along came a servant of the king; she took the basket, she carried it to the house of the king. As soon as she arrived with it, the prince saw the child. He said, "The fruit has come, and the soil has not come." The king sent to call everybody in the country to come to unriddle what the prince said. Among them came the man who was the father of the abandoned girl. The king gave him eight days to unriddle it. If he unriddled it, he would give him the half of his kingdom; if he did not unriddle it, he would be killed. He went and wept; he went to the cavern to take farewell of his daughter, because he had to go to the house of the king to unriddle; he knew for certain that he would die. When he reached the cavern crying, his daughter asked him what was the matter that he was crying. He told the girl all. Then the girl told all that had passed between her and the prince, and that the child was her son and the prince's. After he went to the house of the king, he unriddled: "'The fruit has come' is the child, 'The soil has not come' is the mother." After that, the king sent to take the girl out of the cavern. He married her to the prince, and the old woman staid with her in the house. The king gave the man half of what he had, as he had promised. The man gave his daughter all that he received from the king. The girl became a princess, and then she inherited the crown.)

292. The king asked a man how much he made a day. The man answered, "Twelve *vinti*." The king said, "That is not enough for you and your family." The man said, "Yes, it is enough. On it I feed myself, my wife, my children, and my father; I loan some out at interest, and I pay my

debts." The king said, "Tell me how you do it." The man said, "See! three *vinti* for myself, three for my wife, three for my children, three for my father. The three to my father pay the debt I owe him for bringing me up. The three to my sons are loaned at interest; they will work for me when they grow up." The king made the man his councillor. (F.)

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